PUBLICATIONS OF THE NATIONAL MUSEUM
Ethnographical Series Vol. XV

HOYSAḶA SCULPTURES

in the National Museum, Copenhagen

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by
S. SETTAR

THE NATIONAL MUSEUM
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COPENHAGEN 1975

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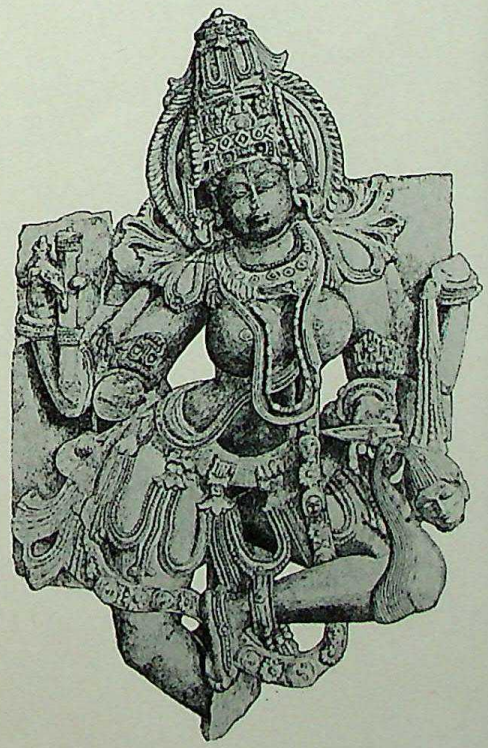

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S. SETTAR

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Preface

Almost thirty years ago I had to change trains in Copenhagen on my way to Oslo where I was going to consult Professor Sten Konow about some epigraphical matters on which I was working in connection with my thesis. The war had just ended and the German railways were not yet running to schedule. This, as well as an excessively heavy snow-storm resulted in a delay of more than ten hours. When the train finally reached Copenhagen early in the morning the connection for Oslo had already left the previous evening and I had to wait twenty-four hours for the next train.

I decided to make the best of it and went to the National Museum where I spent a wonderful day studying the material from India and Indonesia as well as the world-famous collections from Mongolia. Imagine my surprise when I discovered that, in addition to everything else, the Museum also possessed a large number of Hoysaḷa sculptures which undoubtedly is the largest collection of its kind anywhere in the world, including India. It was published during the war by Thomas Thomsen in a long article entitled "Brahmanistic Temple Sculpture from India in the National Museum", which appeared in *Ethnographical Studies published on the occasion of the Centenary of the Ethnographical Department, National Museum*, Copenhagen, 1941. The Museum authorities kindly presented me with an offprint of this article which until then had been unknown to me owing to the war, and the rest of the journey to Oslo was spent profitably in studying this publication.

Many years later the University of Cambridge requested me to act as external examiner for a thesis on the Hoysaḷa school of art submitted by Dr Settar. On meeting him personally in Cambridge our discussions inevitably also included the Hoysaḷa material in Copenhagen. The National Museum had previously asked Dr Settar to write a book about these sculptures as it rightly considered that they deserved more attention. Not only is this collection in itself quite unique, but our knowledge about the Hoysaḷa school of art has of late increased considerably as a result of Dr Settar's research.

Unfortunately the exact provenance of countless Indian sculptures all over the world is unknown, but the Hoysaḷa material in Copenhagen is, on the whole, well documented, thanks to that exceptional person Edward Løventhal (1841–1917), who took a great deal of trouble in collecting these pieces during his stay as Danish missionary at Vellore from 1872–1914. Dr Settar carefully went over Løventhal's letters to the Museum and has given us a fascinating account of Løventhal's travels and his perseverance in acquiring these sculptures for the Museum.

The author places the discussion of the whole collection against the background of the political and cultural history of the Hoysaḷa dynasty. In addition to this, the various sites and temples from which Løventhal brought back the material, are illustrated and described, and important historical information is often added. Finally, the sculptures are treated one by one with regard to their iconography, art-historical position and artistic value. In short, this delightful book contains a great deal of interesting material which will be useful to outsiders as well as those specialized in Indian art. Professor Settar should be congratulated on this brilliant achievement and the National Museum ought to consider itself extremely lucky to have found this competent scholar, who is the greatest authority on Hoysaḷa art, willing to undertake the writing of this book which undoubtedly constitutes an important contribution to our knowledge of the Hoysaḷa school of sculpture.

Institute of South Asian Archaeology
University of Amsterdam
Amsterdam, August 1975

J. E. van Lohuizen – de Leeuw
Professor of South and South-East Asian
Art and Archaeology

Introduction

I first came to know of the collection in the summer of 1968, when a generous travel grant by my college in Cambridge and the British Council enabled me to visit the Museums of Europe. Being then engaged in my thesis on the Hoysaḷa temples, I hardly need to mention my interest in these sculptures, and my curiosity to know more about their history, provenance, and their migration to the Museum. Mr Helge Larsen, then head of the Ethnographical Section of the National Museum, persuaded me to study them. Miss Esther Dam and her colleagues helped me go through the correspondence between E. Løventhal and the Museum and supplied excellent and detailed photographs of all sculptures, besides checking the sculptures with the Museum Catalogue and their measurements, and clarifying several of my doubts in the course of my study. An invitation by the Museum in the summer of 1969 enabled me to submit the manuscript by Christmas 1969. Though the publication has been delayed beyond a reasonable period, I am pleased to see the work in print now.

As this monograph was completed at least a year before I started writing my thesis on the *Hoysaḷa Style of Temple Architecture and Sculpture* (1970), no doubt the opportunity helped me formulate several of my ideas on the style, which ultimately crystallized in my thesis. It is gratifying to note that the *Hoysaḷa Style* will soon be following this work in print.

I am obliged to the authorities of Churchill College, Cambridge, the British Council and Karnatak University for the opportunity and help provided by them in more than one way; to the Museum staff in general and to Mr H. Larsen, Miss E. Dam, Mr H. Nielsen, and Mrs K. V. Saggau in particular for bearing with me and for their unstinted help; to several of my colleagues in the Department, and to Mr S. Rajasekhara in particular, who not only accompanied me in my field-work on several occasions in the early sixties, but also helped me check references and photographs in the process of writing and printing this work. Miss Farida Ganihar and Mr G. K. Vettickal, my research students, attended to the proofs and, with the assistance of Miss Khurshid Ganihar, prepared the Index. I am glad to acknowledge their generous help.

I owe several of my ideas on Hoysaḷa art to Dr F. R. Allchin and Professor (Mrs) van Lohuizen, with whom I had endless discussions during my stay (1967–70) in Cambridge. Dr Allchin encouraged me to study this collection, readily offered his comments on my work, and helped me arrive at several of the conclusions. Professor van Lohuizen, who has always been kind to me without being uncritical, has enhanced the value of this work by first offering her comments, and then by gracing it with a Preface. The inspiration and encouragement I have received from her cannot be adequately expressed in words. Dr B. D. Chattopadhyaya, now in the Centre for Historical Studies in Jawaharlal Nehru University, but at the time my colleague in Cambridge, kindly undertook to read the manuscript even while it was taking its final shape and offered useful suggestions. I am obliged to all of them.

My wife, Premalatha, patiently typed copies of the manuscript, helped me plan the lay-out, and check the plates, maps, index as well as the proofs. Indeed her share of work runs through the entire book. Any public thanks would only embarrass her.

Karnatak University
Dharwar-3 (India)
15th August, 1975

S. Settar
Professor and Head, Dept. of History
and Archaeology

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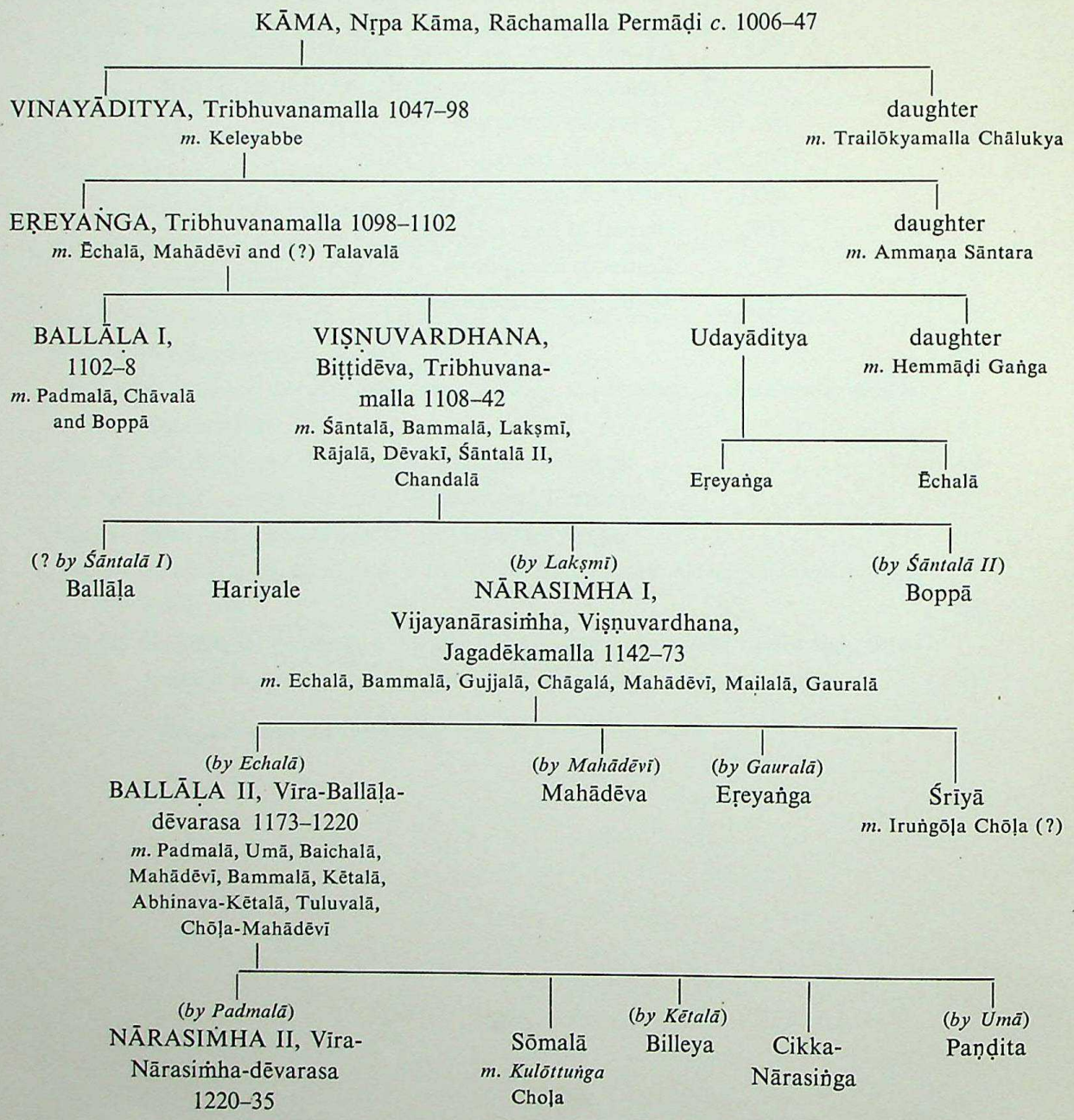
Abbreviations

ARE.,	Annual Report (on South Indian) Epigraphy
ASMAR,	Archaeological Survey of Mysore, Annual Report
Epi. Car.,	Epigraphia Carnatica
Epi. Ind.,	Epigraphia Indica
IHQ.,	Indian Historical Quarterly
JIH.,	Journal of Indian History
KI.,	Karnatak Inscriptions
SII.,	South Indian Inscriptions

Table showing the genealogy of the Hoysaḷa Dynasty



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NĀRASIṀHA II
m. Kāḷalā

- SŌMĒŚVARA, Sōvi-dēva, Vīra-Sōmēśvara 1235–60(?) *m.* Dēvikā, Dēvalā, Bijjalā, Sōmalā
- daughter *m.* Rājarāja Chōḷa

SŌMĒŚVARA's children:

- (*by Bijjalā*) NĀRASIṀHA III, Vīra-Nārasiṁha-dēvarasa 1254–92 *m.* Paṭṭa-mahādēvī
- Ponnambalā
- daughter *m.* father of M. Sundara Pāṇḍya
- daughter *m.* Padmidēva
- (*by Dēvikā*) RĀMANĀTHA, Vīra-Rāmanātha 1254–95 *m.* Nāgalā, Kamalā, Sōmalā

NĀRASIṀHA III's children:

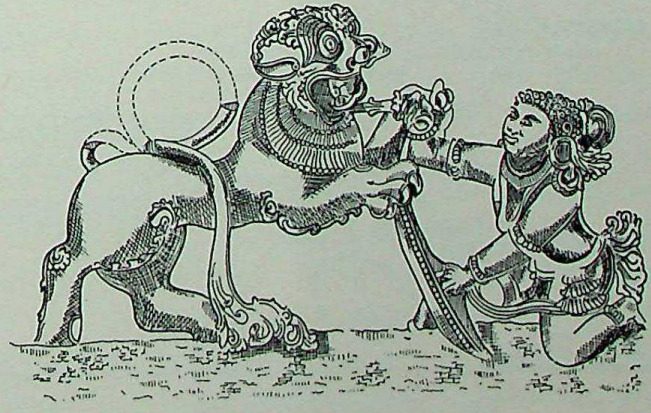
- BALLĀḶA III, Vīra-Ballāḷa-dēvarasa, Viṣṇuvardhana-vīra-Ballāḷa-dēvarasa 1292–1343 *m.* Cikkāyi-tāyī
- Chōḷayyya
- daughter *m.* Sōmeya-daṇṇāyaka

RĀMANĀTHA's child:

- VIŚVANĀTHA 1294–7

BALLĀḶA III's children:

- BALLĀḶA IV, Vīra-Virūpākṣa-Ballāḷa 1343–46 (?)
- daughter *m.* Māchaya-daṇṇāyaka



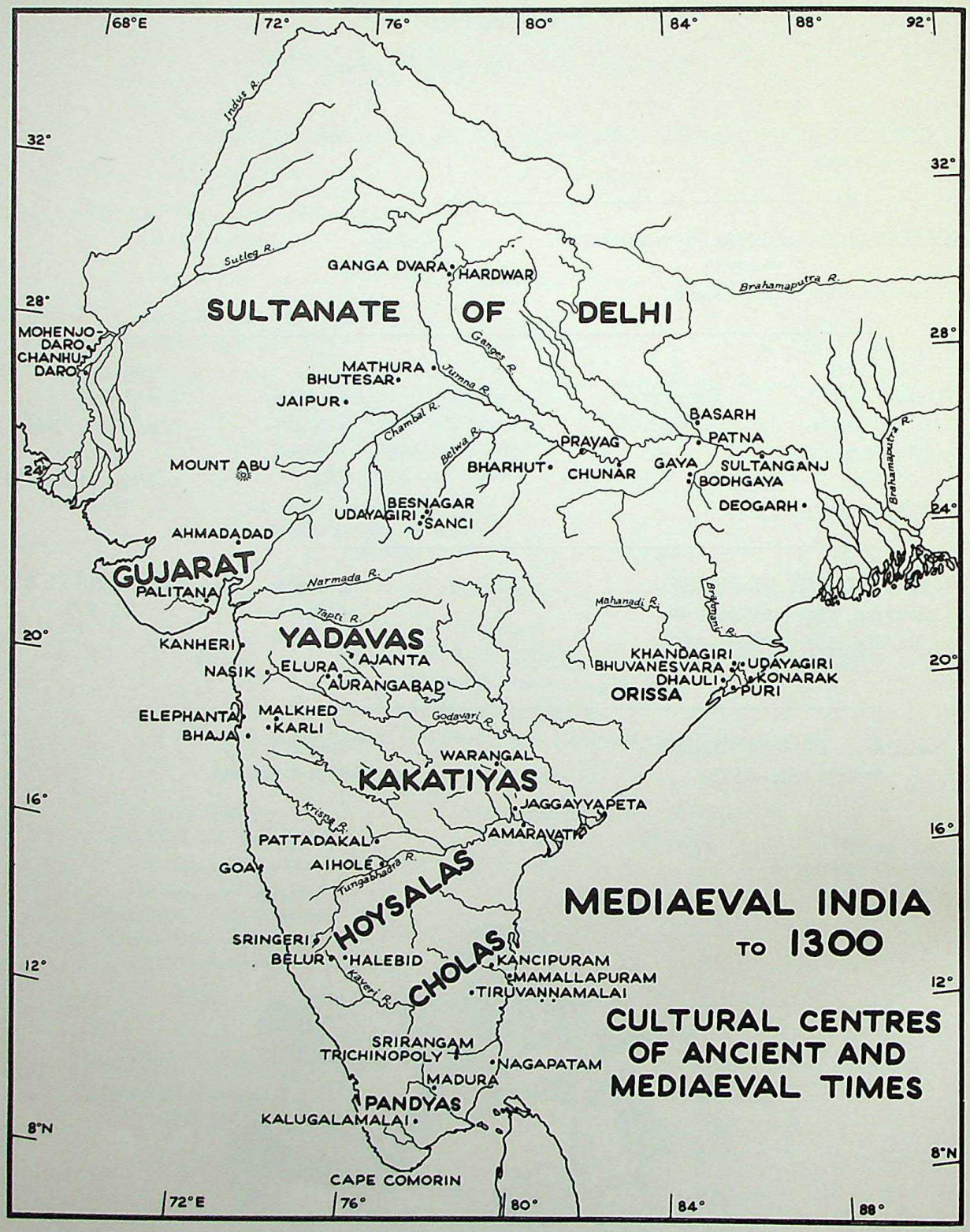


Fig. 1. Mediaeval India to 1300.

CHAPTER I

Introduction to the History and Art of the Hoysaḷas

The beginning and the end of the political history of the Hoysaḷas are based upon two myths, one more credible than the other, and their activities extend in time from the later half of the 10th century, when an obscure *malepa* slew a wild tiger in the dark thickets of Soseyūr forest, to the middle of the 14th century when Vīra Ballāḷa III, the greatest of the living monarchs of South India, was treacherously slain by Ghiyāsud-dīn after the battle of Kabbam, and his skin, stuffed with straw, was hung from the walls of Madura fortress.[1] The end was as dramatic as the beginning. The first incident marked the beginning of the rise of a new dynasty; the second, its dissolution. In space, the Hoysaḷa kingdom, at its glory, extended across the farthest tracts of the Kāvērī, if not of the Kṛṣṇā, while its armies marched from Kanchi to Kenara, from the Kṛṣṇā to Cape Comorin at one time or another. Though modest in size, the territory over which they ruled became conspicuous by its peculiar geographical location. The Hoysaḷas emerged from a semi-forest area, and gradually expanded over the whole peninsula.[2] Originally their homeland formed part of Gaṅgavāḍi and was ruled by the Gaṅgas and subjugated by the Rāṣṭrakūṭas, Kadaṁbas, Chālukyas at one time or another. But as it was sparsely populated and scarcely cultivated, and as it formed the westernmost periphery of the plains, it was hardly penetrated by any major dynasties of South India.

During the 10th century, the Rāṣṭrakūṭas were mostly confined to the region north of the Tuṅgabhadrā, though they came to the south either to fight against the Chōḷas or to impose their suzerainty over the Gaṅgas. The Chālukyas of Kalyani, far north and beyond the Kṛṣṇā, were more active north of the Tuṅgabhadrā than south of it. But the imperial hold of this dynasty extended as far as the Kāvērī and the chieftains that ruled over the area south of the Tuṅgabhadrā acknowledged their overlordship. The Pāṇḍyas of Ucchaṅgi (in South-West of the Bellary Dt.,), the Chōḷas of Heñjēru (neighbours of the Pāṇḍyas to the South and South-East of the Vēdāvatī river), the Kadaṁbas of Hangal (West of the Varadā in the Dharwar Dt.,) and their various branches around the Varadā, Kabbanī, Hagari etc., the Sindas and the Raṭṭas, were some among them. All these powers were concentrated in the area north of the Hoysaḷanāḍ, mostly in the present Shimoga, Chitradurga, Bellary, Dharwar and Karwar Dts., the area watered by the Tuṅgabhadrā, Varadā and Vēdāvatī rivers. The area north of Gaṅgavāḍi–96000 was distributed into many major and minor geographical units. In the extreme west of the peninsula were the Śilāhāras of North Koṅkaṇa and the Āḷupas of Āḷvakhēḍa or South Koṅkaṇa. To the south and east of the Hoysaḷa homeland were the Chōḷas, who after fighting against the Rāṣṭrakūṭas and Chālukyas had wrested a major portion of the Gaṅga kingdom including their capital, Talakāḍ. This newly acquired area of the Chōḷas was, however, shared with their own feudatories. The Chōḷas effectively exercised their sovereignty in the modern

Kolar and parts of Bangalore, Mandya and Mysore Dts. The residual portion of the peninsula – the modern Hassan, Chikmagalur, parts of the Shimoga, Tumkur, Mysore and Mandya Dts., watered by the Tuṅgā, Bhadrā, Vēdāvatī, Yagachī, Hēmāvatī and Ṣiṁśā rivers, escaped the effective control of any of the long standing houses, either imperial or subordinate, save that of the Gaṅgas. The Gaṅgas also left a major part of this area unexplored, for as they were caught between the Rāṣṭrakūṭa–Chālukya–Chōḷa wars and ultimately succumbed to the Chōḷas, their impact on this corner was but limited. Nevertheless, their disappearance created a political vacuum and left only some minor aspirants to contend with. The fall of the Gaṅgas synchronised with the rise of the Hoysaḷas; the vacuum created by the disappearance of the former was filled in by the appearance of the latter.

The political environment of the area over which the Hoysaḷas were to become masters in about the 11th century was as follows: the Hoysaḷas were entrenched in the Soseyūr area in Mudgere Taluk of the Chikmagalur Dt., not far off from the source of the Vēdāvatī, and were slowly moving towards Belur, on the banks of the river Yagachī. In the Manjrabad area, there was a branch of the Kadaṁbas who, in common with the Hoysaḷas and Chālukyas, assumed titles like *tribhuvanamalla*,[3] but had no connection whatsoever with the Kadaṁbas of Bayal-nāḍ. The Koṅgāḷvas were concentrated in Arakalgud Taluk and were confined to the area between the Hēmāvatī and Coorg region.[4] Their neighbours, the Chaṅgāḷvas,[5] ruled the region between the Hēmāvatī and Kāvērī. These chieftains were more or less in the same geographical and political position as were the Hoysaḷas in the 11th century, and formed their neighbours as well as their adversaries. But these dynasties differed from the Hoysaḷas in one important respect: they had accepted the Chōḷa overlordship, whereas the Hoysaḷas had accepted that of the Chālukyas. This apparently ardent loyalty or shrewd diplomacy of the Hoysaḷas, in standing by the side of the native imperial family, paid them great dividends, as contrasted with the Chaṅgāḷvas and Koṅgāḷvas whose loyalties wavered according to need and fluctuated between the native rulers and alien conquerors. By joining the Chālukyan army in their march against the Chōḷa feudatories during the last part of the 11th century, the Hoysaḷas not only won the favour of the imperial family but effectively destroyed the strength of their neighbours on the hills.[6] The Hoysaḷas, from the very beginning showed symptoms of becoming the heirs of the Gaṅgas and one of the successors to the Chālukyan kingdom. Between Noḷaṁbavāḍi and Gaṅgavāḍi lay some territory under fixed control of no major power and with abundant possibilities for expansion. The Hoysaḷas did not miss this opportunity. They found dependable allies in the chieftains of Āsandi-nāḍ (North-East of the Chikmagalur Dt., or North of Kadur Taluk) and the Sāntaras of Poṁbuccha (Humcha in the Shimoga Dt.). When they made a bid for power in the early part of the 12th century, they had in fact become heirs to the Gaṅga region, found themselves located in a geographically advantageous position and had felt that they were stronger than any other power between the Tuṅgabhadrā and the Kāvērī although they had tested their strength in a very limited area. As the heirs of the Gaṅgas and as dependable allies of the Chālukyas, they naturally took up the task of driving out the Chōḷas from their newly occupied area and ultimately achieved what the Rāṣṭrakūṭas, Gaṅgas, Kadaṁbas and even the Chālukyas had vainly attempted to do. The success which they attained in this attempt boosted their prestige although not without evoking the envy of the native powers. The Hoysaḷas inevitably came into contact and conflict with the Chōḷas in the south and east and with the Chālukyas in the north.

Out of these military conflicts rose a great cultural current that moulded the character of the hill-chiefs and distinguished the area over which they exercised their effective overlordship.

II

The political and cultural history of the Hoysaḷas falls into three phases: (1) from the earliest time to the end of Nārasiṁha I: (2) the reign of Vīra Ballāḷa II, and (3) from the end of Vīra Ballāḷa II to the end of Vīra Ballāḷa III. The first period marks the beginning of a new political and cultural order; the second witnesses its zenith; the third continues it with increasing strain and diminishing energy until it reaches a stage of stagnation and break-down. In one way, we witness a steady military glory and territorial expansion from the time of the accession of Viṣṇuvardhana to the fall of Vīra Ballāḷa III, despite the feeble rule of Nārasiṁha I and the division of the kingdom under Rāmanātha and Nārâsiṁha III. But actually, the creative cultural energy and enthusiasm of the Hoysaḷas flag after the rule of Vīra Ballāḷa II, or, possibly after that of his son Nārasiṁha II, and what follows later is a mechanical continuation of a traditional process. In the time scale, the creative phase in the cultural history of the Hoysaḷas begins about a century later and ends about three-quarter of a century earlier than the political history of this period.[7]

FIRST PHASE: THE BEGINNING (?-1173): Although the Hoysaḷas had become a considerably important power in the Soseyūr area in the beginning of the 11th century, we rarely come across their inscriptions until the later half of this century. Kāma-Hoysaḷa (c. 1006-47), Vinayāditya (1047-98), Ereyaṅga (1098-1102), Ballāḷa I (1102-8) ruled in this area between c. 1000 and 1108 A.D. The greatest of the early rulers of this dynasty was Viṣṇuvardhana who appears in the political arena in the last decade of the 11th century and continues to rule until about 1143. Compared with the daring beginning of Viṣṇuvardhana and the dazzling career of his grandson Vīra-Ballāḷa, Nārasiṁha's rule appears uneventful. He led an army into the north and south-east, but achieved very little success. He did not take advantage of the opportunities provided by the uprising at Kalyani, but he did not lose any territory bequeathed to him either. If we are allowed to imagine the dreams of the early rulers of this dynasty, three points appear to be obvious to us: (1) their anxiety to succeed to the Gaṅga territory; (2) their eagerness to obtain independence; and (3) their ambition to attain the imperial status like that of the Chālukyas. Of these three, the Hoysaḷa chieftains of the 11th century were able to realise the first, while the other two were left to be achieved by Viṣṇuvardhana and his grandson Vīra-Ballāḷa II.

Viṣṇuvardhana's political career outlasted the reigns of three Chālukyan emperors – Sōmēśvara III, Jagadēkamalla II and Taila II, and more or less covered the early half of the 12th century.[8] It is during this period that the Hoysaḷas clearly perceived their political, military and cultural objectives and goals. The predecessors of Viṣṇu had fought wars and built temples, but they lacked his magnitude and independent character. The real foundations of the kingdom, both political and cultural, were laid by him. But at the same time, it is to be remembered, that this new kingdom was established on the ground cleared and levelled by the early chieftains and on the soil which was at various times ruled by the Rāṣṭrakūṭas, Gaṅgas, Chōḷas, and, more than all, the Chālukyas. Hence, it is not surprising to find the cultural and political vestiges and legacies of these dynasties integrated in the new order.

During the long rule of Viṣṇuvardhana, he extricated his dynasty from the suzerainty of the Chālukyas, led his army across the Tuṅgabhadrā, wrested the former Gaṅga territory including Talakāḍ from the Chōḷas and sent his army as far as Ramesvaram. His daring exploits put the achievements of his predecessors, who had ruled over a century, into the shade. The initiative and independence which we find in his political career are also found in the cultural atmosphere he created. In the course of his conflicts with the Chālukyas and Chōḷas, he and his subjects inevitably came into contact with their achievements.[9] The general excitement which followed successes on the battlefield invariably found its expression in exuberant spiritual and cultural outbursts. Success in war brought wealth, territory and a general increase in population; naturally fresh outlets were sought to expend wealth and exhibit glory. The Hoysaḷa home-land was suddenly and almost silently transformed into a centre of buzzing activity.[10] Besides wealth and wars, envy also contributed its share. The sparsely populated semi-forest area in which Viṣṇu's ancestors had taken so much pride and which he himself had inherited, was in complete contrast with the affluent and culturally advanced kingdoms of the Chālukyas and of the Chōḷas. When his generals captured Talakāḍ and marched into deep south, overran Kanchi, Madura and even Ramesvaram, and when he and his soldiers stood in an hour of military triumph in such places as Balligamve, Lakkundi, Gadag, Bankapur, Banavase etc., Viṣṇu and his men could not but have compared their own cultural level with that of the area over which they had ambition to rule. Viṣṇu envied not only the political status of these imperial families but also their cultural standards. He wanted to be the lord of a vast empire like that of the Chālukyas and Chōḷas, but, at the same time, he wished to build his empire as independently and admirably as each one of these houses had built its own. This ambition mixed with envy and admiration shaped his attitude towards the Chōḷas and Chālukyas.

The foundation of a new cultural order, like that of a new political system, depends upon certain individuals, factors and the presence or absence of certain environmental conditions. The emergence and expansion of the Hoysaḷa power under Viṣṇuvardhana, the increase in wealth and population could or could not have led to a renaissance in Karnāṭaka without certain upheavals in other parts. Viṣṇuvardhana lived in a great age and made it greater by his personal contributions. It was at this time that the great reformer Rāmānujāchārya led a movement of reformation in South India and propagated Śrī-Vaiṣṇavism; a couple of years later, when Nārasiṁha came to power, another important movement was inaugurated by Basavēśvara in North Karnāṭaka. The need for reformation within the Vaiṣṇava and Sáiva orders was felt in the 12th century, for by then the superficial ceremonies connected with these orders had overwhelmed the true spirit of the Hindu religion. When Rāmānuja was persecuted and forced to flee from Tamil-nāḍ,[11] Viṣṇuvardhana gave him asylum and encouraged his movement. By inviting, protecting and patronising Rāmānuja and his followers, Viṣṇuvardhana served political as well as religious purposes that considerably boosted his prestige both at home and outside. The rise of a new political order synchronised with the rise of a reforming movement and although the extent of the impact of the one on the other is apparently inexplicable, it is difficult to imagine the independent development of the two. It appears now that the Śrī-Vaiṣṇava movement would have been crippled or even stifled in its cradle without the wholehearted support of Viṣṇuvardhana; and without the enthusiasm caused by this reforming movement, the renaissance in art and the consequent

emergence of a style would have either taken a different form or would have been indefinitely postponed. The rise of a dynasty, the spread of a reforming movement and the transformation of the traditional art synchronised in this period. But this does not mean that Hoysaḷa art is Śrī-Vaiṣṇava art, for the art of the Hoysaḷas itself has no sectarian character. As observed earlier, despite the rule of the Gaṅgas, the major part of the area which came to be called Hoysaḷa-nāḍ had hardly received any proper political or cultural impact. Lying between the Chālukyan and Chōḷa kingdoms, this tract was neglected by all major powers. Very few villages had been founded and very few people had settled in this area. When the Hoysaḷas started building their kingdom they started almost in a vacuum. The early inscriptions of this dynasty nearly always mention the establishment of new villages and tanks and we find the temples either following or preceding them.[12] With wealth or without it temples were built in this period, but the poor state of society of the early-Hoysaḷas had to console itself with plain and simple structures, whereas for the affluent society of the time of Viṣṇuvardhana and Nārasiṁha, temple building became a sophisticated technique and art. The result is that the temples built before the rule of Viṣṇuvardhana can hardly be classed along with those built under or after him on the cultural map of this dynasty.

According to a tradition, Rāmānuja converted Viṣṇuvardhana to Śrī-Vaiṣṇavism in about 1117 A.D.[13] Whether the personal religion of this king underwent transformation or not, it is undeniable that he played an extremely important role in the promotion of Śrī-Vaiṣṇavism. He boosted its prestige and popularity by building the most splendid temples that Gaṅgavāḍi had ever witnessed. He is supposed to have consecrated five Nārāyaṇas at Belur, Talakad, Melukote, Tonnur and Gadag or Gundlupet.[14] The records of Viṣṇuvardhana associate him, one way or another, with the Viṣṇu temples of Belur, Talakad and Tonnur.[15] We are unaware of the identity of the patron of the Vīra-Nārāyaṇa temple at Gadag, and the absence of any other tradition or record induces us to assign it to Viṣṇuvardhana. Melukote was the chief seat of Rāmānuja's activities and although no record of Viṣṇu has been found in this place, it could not have become the stronghold of Śrī-Vaiṣṇavas without royal patronage and encouragement. It is interesting to note that the majority of Vaiṣṇava temples built and Vaiṣṇava *agrahāras* founded during this period are directly or indirectly associated with the ruling king and his entourage.[16]

The details of this passage of history must be avoided here in order to concentrate more on the rise of the Hoysaḷa temple art under Viṣṇuvardhana. The Hoysaḷa art[17] proper begins with the construction of the Kīrti-Nārāyaṇa temple at Talakad, Vijaya-Nārāyaṇa temple at Belur and if we are permitted to include it, the Vīra-Nārāyaṇa temple at Gadag. These three temples are located in three centres of the then kingdom of Viṣṇuvardhana: one in the Tamil-dominated, Gaṅga capital, Talakad, that was wrested from them by the armies of Viṣṇu; the second in the heart of the kingdom, in one of their capitals; and the third in the Chālukya-dominated Beḷvoḷa area. The distribution of these temples is as suggestive as the subtle variations found in their styles and finish. The temple at Talakad was built in granite, and although planned by the Hoysaḷa architects, it was actually finished by the traditional Draviḍian artists of this region.[18] The temple at Gadag was built by the veteran Chālukyan artists who employed their cultivated skill and utilised the medium long familiar to them.[19] The temple at Belur was built in pot-stone by the (majority of) artists who came from the Chālukyan area but it was planned to suit the enthusiastic

atmosphere prevailing in the new capital and to be commensurate with the wealth and vanity of the time.[20] There was neither dearth of wealth nor of enthusiasm and the doors of the royal treasury were practically thrown open to meet the spiritual and economic demands and aspirations of the people.

The temple at Belur is the finest and the most splendid of the structures built by the Hoysaḷa kings and the best among the Śrī-Vaiṣṇava works in Karnāṭaka. Contrary to popular belief very few of the Hoysaḷa kings built temples. They normally set an example and receded into the background leaving the followers of different orders to build for their gods. Almost every one of the rulers tolerated all faiths, contributed generously for the maintenance of temples and *agrahāras*, shared the enthusiasm of different sects, carefully negotiated the ecclesiastical disputes but judiciously spent from the state exchequer. Excepting about half a dozen temples, the majority of the structures that have survived to the present owe their origin to certain individuals rather than to the kings.[21]

The rise of Śrī-Vaiṣṇavism and the spread of its popularity partly through the construction of splendid temples, and the foundation of prosperous *agrahāras*, caused a stir in the spiritual atmosphere of Karnāṭaka in the 12th century. Śaivism and Jainism were very popular in this region and the followers of these faiths had long vied with one another in exhibiting their enthusiasm. However, the Jains, despite the erection of a colossus on Vindhyagiri and some interesting structures on Chandragiri in Sravana Belgola, Kambadahalli and elsewhere, had hardly aspired to build splendid temples of the type found in the Chālukyan region.[22] The achievement of the Śaivas in this direction to the south of Balligamve was as unimpressive as that of the Jains.[23] With the fall of the Gaṅgas and a general decline in the popularity of Jainism, the Śaivas emerged to prominence, but they hardly celebrated this by putting up huge structures within Gaṅgavāḍi. The Śrī-Vaiṣṇava movement and its spread changed the situation considerably. The only alternative left for the Śaivas to maintain their popularity among the masses was by emulating the example of the Śrī-Vaiṣṇavas and by building temples of equal or greater size and splendour. Observed in the narrow time span and space of the early 12th century in the Gaṅgavāḍi region, it appears that the Śaivas followed the Śrī-Vaiṣṇava example,[24] but this should not lead one to conclude that the Śaivas learnt the art of building large and ornate structures from the Śrī-Vaiṣṇavas. The artists of Gaṅgavāḍi had a distinguished record of temple construction, but their experiments were mostly confined to the Draviḍian style. When the Hoysaḷas, as the heirs to the Gaṅga dynasty, succeeded to a part of the Chālukyan empire, they bridged the gulf between the Gaṅga and the Chālukyan traditions. In this context, the mode of art adopted under Viṣṇuvardhana appears to be new to the regions where it thrived and different from what it had been, and the causes which it served.

The Śaivas were quicker than the Jains in recognising the importance of splendid temples and they almost immediately emulated the example of the Śrī-Vaiṣṇavas. Belur became the heart of Śrī-Vaiṣṇava activity, Dōrasamudra became the heart of Śaiva activity. Splendid Vaiṣṇava temples were built at Belur,[25] Talakad,[26] Marale,[27] Honnavara,[28] Hullekere,[29] Nagamangala[30] between 1117 and 1173. Equally important Śaiva structures were established at Dōrasamudra,[31] Marale,[32] Anekonda,[33] Tenginaghatta,[35] and Koravangala.[36] Although the majority of the Vaiṣṇava structures of the first 25 years owe their origin directly or indirectly to Viṣṇuvardhana, this was hardly the case under Nārasiṁha.[37] Four years after the construction of the Vijaya-Nārāyaṇa temple at Belur, the Hoysaḷēśvara

temple was built at Dōrasamudra. As if to rival the achievement of the Vaiṣṇavas and to celebrate their re-emergence, the Śaivas put up a structure that has never been surpassed in size and has hardly been rivalled in architectural skill and artistic beauty by any other in Karnāṭaka. This healthy rivalry between the Śaivas and Śri-Vaiṣṇavas intensified the temple building propensity, but in course of time it also led to bigotry and fanaticism. However, from the very beginning some broad-minded men of the state tried to create a harmonious atmosphere for a healthy spiritual activity. A large number of *agrahāras* contained Śrī-Vaiṣṇava and Śaiva colonies and temples dedicated to their respective lords. Poets praised Viṣṇu as well as Śiva in their compositions and scribes engraved them on the stone. Architects planned temples in such a way that the gods of almost every pantheon and every order could be found on the outer wall. This must have been one of the foremost ideals in the minds of the architects when they planned elaborate structures of multiple cells and niches, and of crowded halls and walls, that made the Hoysaḷa temple look more like an over-filled opera house. The same idea must have led to the popularisation of gods like Harihara, Sūrya, Brahmā and Śakti who were acceptable to all. An inscription of 1130 voices this in the following words:

"Embraced by the arms of Śrī, may Hari ever grant abundant prosperity. May Kēśava protect you... Whether holding the *śaṅkha* or *kapāla*, why make any difference? Whether the *chakra* is in the hand or the *triśūla*, why distinguish between the weapons? They assume one form with two hearts, the joyful Hari and Hara, may they ever protect the three worlds."[38]

Besides Harihara, the images of Sūrya, Brahmā, and Śakti in her various manifestations also became very popular under the Hoysaḷas for they were acceptable to Śaivas as well as to Śrī-Vaiṣṇavas. These images were not only enshrined in one of the cells of the temples, but were placed on the outer walls and niches. We do not know whether the multiplication of the gods and goddesses and the idea of portraying them in or on the temple influenced the style of architecture or whether the achitectural plan led to the multiplication of gods and goddesses. However, one served the other and the emergence of a new temple style reemphasized the multiple forms of the single energy.

III

SECOND PHASE: THE CLIMAX: Vīra Ballāḷa, who was born to king Nārasiṁha and queen Ēchale, hated his father's uneventful career from the beginning and usurped the throne in 1173 A.D.[39] He ruled for about fifty years and bequeathed to his son a kingdom that was very much larger and more prosperous than the one which he himself had inherited. He spent the major part of his career fighting against the Chālukyan subordinates in the north and effectively imposed his suzerainty over the area about and across the Tuṅgabhadrā.[40] Before his death he inaugurated a policy that made the Hoysaḷas important in Tamil politics. Nārasiṁha II pursued the policies of his father and practically dominated the Tamil-nāḍ and dictated terms to the Chōḷas and the Pāṇḍyas. The Hoysaḷas and Chōḷas developed matrimonial alliance and both Vīra Ballāḷa and his son Nārasiṁha stood by the side of the Chōḷas in their wars against the Pāṇḍyas and restored the former to the throne when they were defeated and deposed by the Pāṇḍyas and the Kāḍavas.[41] The Hoysaḷas extended their authority up to Kanchi and their victorious armies marched as far south as the tip of the peninsula. Nāra-

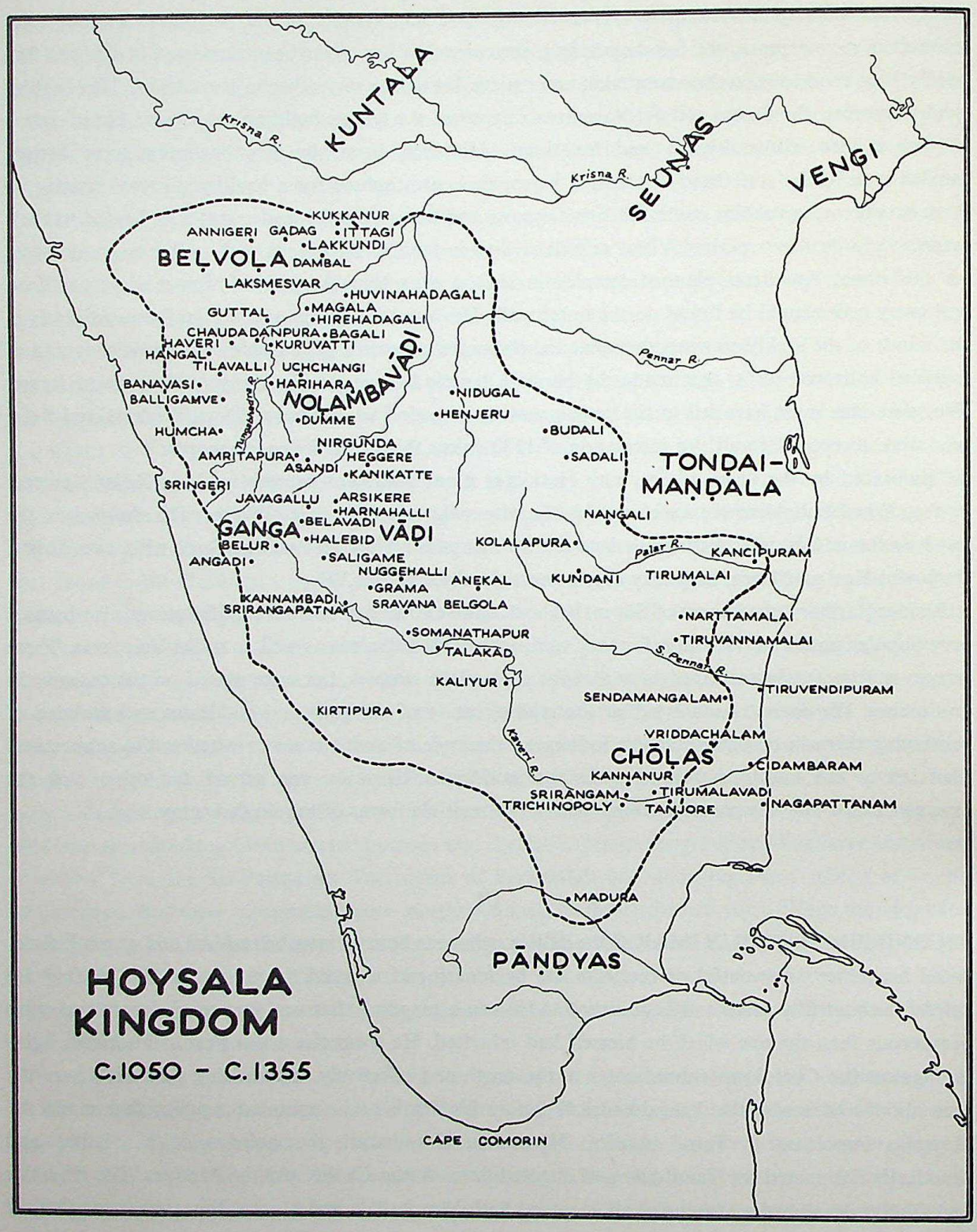


Fig. 2. Hoysaḷa Kingdom c. 1050–c. 1355.

siṁha died fighting in the Tamil-nāḍ but not before he had strengthened his hold over a major portion of the Tamil-nāḍ and cemented it by establishing matrimonial alliance with the Chōḷas and the Pāṇḍyas.

The rule of Vīra Ballāḷa II (1173–1220) and of Nārasiṁha II (1220–1239) was eventful not only from the political and military points of view, but also from the point of view of the progress made in culture and art. During the fifty years of the rule of Vīra Ballāḷa, hundreds of temples were built in the kingdom. The Jains were the last to join in line and adopt the new architectural style in Gaṅgavāḍi. Despite the interesting structures erected at Dōrasamudra, Kambadahalli and Chamarajanagara under Viṣṇuvardhana, Sravana Belgola and in its neighbourhood under Nārasiṁha, it is curious to note that the Jains did not completely exploit the popular style of the day until they built the Akkana Basti, Nagara Jinālaya at Sravana Belgola, Trikūṭa Basti at Markuli and Śāntīśvara Basti at Jinanathapura.[42] The last was to the Jains what the Vijaya-Nārāyaṇa temple at Belur and the Hoysaḷēśvara temple at Halebid were to the Vaiṣṇavas and the Śaivas respectively. The Jains took more than a century to understand the importance of the ornate structures and to adapt the new style to their spiritual purposes; as a result, the service rendered by art to their religion and by their religion to art is extremely limited and hardly significant.

A survey of the available epigraphical records shows that the number of temples built in the period of Vīra Ballāḷa was almost equivalent to the number of temples built by all the kings who ruled before him on the one hand, and those that ruled after him, on the other.[43] He considerably altered the Vijaya-Nārāyaṇa temple at Belur by adding latticed-windows, door-frames, door-lintels, ramparts, pavilions and ponds.[44] Although Ballāḷa did not build many temples, he generously contributed to the upkeep of many.[45] Temples for Viṣṇu were built during his time at Ammale,[46] Sindaghatta,[47] Tarikeri,[48] Kolatur,[49] Talilur,[50] Madhusūdanapura,[51] Alambur,[52] Santigrama,[53] Kesiyahalli,[54] Heragu[55] and elsewhere within the familiar homeland. Ballāḷa's reign witnessed an intense spiritual activity among the Śaivas. Their temples were both numerically and architecturally far superior to those of the Śrī-Vaiṣṇavas. There is epigraphical evidence for not less than 80 new Śaiva temples,[56] and another fifty can be assigned to this period with certainty.[57] This was a period when enthusiastic Śaiva communities expended their wealth on temples, tanks and Śivapuras. The *Gojjas*, *Vīra-Baṇajjigas*, *Gaveras*, *Seṭṭis*, *Koyilāḷgaḷ*, *Nakharas*, *Mummuridaṇḍas* and *Telligas* were some among them. The Gojjēśvara, Gaverēśvara, Koylāḷēśvara, Nakharēśvara, Telligēśvara temples derived their names from these communities. The most notable of the structures that have survived to the present are the temples of Amṛtēśvara at Amritapura,[58] Īśvara at Arasikere,[59] Mahāliṅgēśvara at Mavutanahalli,[60] Chaṭṭēśvara at Chatachattanahalli,[61] Trimūrti at Bandalike,[62] Siddhēśvara at Kodakani,[63] Kēdārēśvara and Vīrabhadra at Halebid,[64] Īśvara at Nandi Tavare[65] etc. The king built the Īśvara temple at Arasikere.[66] It has certain unique artistic merits among the temples of the time. Temples were also constructed at Sateyanahalli,[67] Kogundi,[68] Kuditini,[69] Talur,[70] and probably at Nandi-Tavare,[71] Hire-Emmiganur,[72] Kundavada,[73] Ganjigatta,[74] Benniyur,[75] Dehutageri,[76] Kuruvatti[77] and Magala.[78] Even the Siddhēśvara temple at Haveri appears to have undergone considerable transformation during this period.[79] These temples, constructed north of Gaṅgavāḍi, mark the first effective penetration of Hoysaḷa activities into the Chālukyan territory.

Nārasiṁha continued the work of his father, both political and cultural, and enriched the land over which he ruled. The most notable structures of his period were the Hariharēśvara temple at Harihara,[80] temples for Sōmēśvara and Kēśava at Harnahalli,[81] Mūle-Siṅgēśvara temple at Bellur[82] and Mallikārjuna temple at Basral.[83] During the rule of Nārasiṁha, temples were also built to the north of Gaṅgavāḍi,[84] especially at Kogali, Sogi, Bennekallu, Hire-Emmiganur etc.

During the rule of Ballāḷa II and Nārasiṁha II, the rivalry between the Śaivas and the Śrī-Vaiṣṇavas appears to have reached a point tending towards hatred. But broad-minded men of the time tried to maintain harmony by emphasizing that god is one whether he is called Hari or Hara. As early as the time of Nārasiṁha I, Hariharapura *agrahāra* was founded at Kellangere, and in 1161,[85] the temple of Nārāyaṇīśvarīya (Nārāyaṇa and Īśvara temple) was built at Śivara.[86] The Achyutēśvara temple was established at Vīra Ballāḷapura in 1186,[87] and a triple temple for Madhusūdana, Mallikārjuna and Sūrya was established at Madhusūdanapura.[88] Men like Tantrapāla Hemmāḍi, Dhurmaṇa Nāyaka and others continued to set lofty examples.[89] Despite the efforts of these individuals, the gulf between the Śaivas and the Vaiṣṇavas became increasingly conspicuous. Though it is difficult to trace its silent development, it appears to have become clearly recognizable when the Śaivas erected their temples within the enclosure of the Vijaya-Nārāyaṇa temple at Belur.[90] This was more or less an intrusion into an exclusive area of the Śrī-Vaiṣṇavas. Soon the Vaiṣṇavas reacted to this in the same way and erected a temple for Viṣṇu (Kṛṣṇa) at Dōrasamudra[91] which had till then remained a predominantly Śaiva and Jaina town. The Brāhmaṇas of various *agrahāras* frequently came into conflict with one another over personal and temple interests. Though the kings extended their generous patronage to all faiths, they sometimes put their weight unduly on one or another side. During the time of Vīra Ballāḷa II and Sōmēśvara, the Śaivas were able to make more progress than the Vaiṣṇavas, whereas during the time of Nārasiṁha II and Nārasiṁha III, the Śrī-Vaiṣṇavas appear more prominently in the records. However, the disharmony between the two rival groups became very common and conspicuous after the rule of Nārasiṁha II.

IV

THIRD PHASE: STRAINED EFFORTS AND SUDDEN BREAKDOWN: Sōmēśvara, one of the sons of Nārasiṁha II by queen Kāḷale, was a Tamil by upbringing and a Karnāṭaka by inheritance. He spent his early life in Tamil-nāḍ, succeeded to the empire that was larger and more cosmopolitan than it had been at any time before. He ruled between 1235 and 1260, but his earliest records go back to 1229 A.D.[92] He was obviously a staunch Śaiva and as such he seems to have made no efforts to hide his religious bias. He was the first Hoysaḷa ruler to build notable temples in Tamil-nāḍ and the structures he put up reveal the fusion of the Hoysaḷa and the Draviḍian architectural styles. He ruled more from Kannanur than from Dōrasamudra. He was deeply involved in Tamil politics. He fought against the Kāḍavas, Telugu Chōḍas, protected the Chōḷas by inflicting defeats on the Pāṇḍya kings and ultimately made the Pāṇḍya kingdom his own protectorate. In 1235 A.D., he established the Poysaḷēśvara temple at Kannanur,[93] added the shrines of Ballāḷēśvara, Padmalēśvara, Narasiṁhēśvara and Sōmalēśvara at Tiruvannaikkovil,[94] and built a seven-storied gate-way to Jaṁbunātha-Akhilāṇḍēśvara at the latter

place.[95] Near about Dōrasamudra rose magnificent structures at Nuggehalli[96] and Govindanahalli,[97] and probably at Javagal,[98] Budanur,[99] Nagalapura,[100] Hulikal,[101] Tandaga[102] and Hosaholalu.[103] The Śaivas enjoyed what may be called the last phase of their prosperity under his rule.

Although Sōmēśvara was a Śaiva we have very little evidence to prove that he discouraged or hindered the progress of the Śrī-Vaiṣṇavas. The Lakṣmī-Nārasiṁha temples at Nuggehalli and Javagallu, the Kēśava temple at Nagalapura and Tandaga, and the Lakṣmī-Nārāyaṇa temple at Hosaholalu were built in this period. However, none of these owes its origin to the king. According to a Śrīraṅgam inscription of Jaṭāvarman Sundara Pāṇḍya I, Sōmēśvara "reduced to a pitiable state the lotus-pond of Śrīraṅgam",[104] a famous Vaiṣṇava centre. In Tamil-naḍ relations between the Śaivas and Śrī-Vaiṣṇavas reached their lowest ebb at this time and the interminable bickerings between the rival groups often resulted in the desecration of temples and even in the destruction of sacred places. The *agrahāras* became hot-beds of sectarian feelings and breeding centres of fanaticism and hatred. At Akkur, Tirukkadiyur Śaivas objected to the use of a passage and a well by the Śrī-Vaiṣṇavas and threatened the men of their own order who freely mixed with the Śrī-Vaiṣṇavas with the forfeiture of their property.[105] At Tirumayyam one such dispute led to the plunging of the gods of rival groups into a tank and to the desecration of temples.[106] This antagonism inevitably swept over Karnāṭaka and aggravated the already strained relations between the Śaivas and Śrī-Vaiṣṇavas. Temple lands were reorganised and disputes settled at Dōrasamudra,[107] Sōmanātha-Śivapura,[108] Ramanathapura,[109] Gaudugere,[110] Harnahalli[111] and in many other places during this period. We can hardly view the structures of this period without taking this background into account. True, the architects and sculptors rarely betray this, but the historical evidence does.

If Sōmēśvara's rule was the last glorious phase for the Śaivas, the time of Nārasiṁha III was the last period of prosperity for the Śrī-Vaiṣṇavas. After the death of Sōmēśvara, the Hoysaḷa kingdom was divided into two – Nārasiṁha III succeeded to the Karnāṭaka area and ruled from Dōrasamudra, while his brother Rāmanātha succeeded to the Tamil area and ruled from Kannanur. The disputes between the brothers and the external political and military pressures engaged the rulers in constant warfare, and, naturally, extravagant spending on temples was not possible. The only notable Śiva temple of the time was the Mūleśaṅkara temple at Turuvekere.[112] Viṣṇu temples were built at Turuvekere,[113] Somanathapura,[114] Bellur,[115] Hole-Narasipura,[116] Vighnasante[117] etc. Of these, the temple at Somanathapura is the greatest. This temple symbolises the last phase of Hoysaḷa activity and reveals all the inherited virtues and predominant vices of the time. It is indeed a great temple built with considerable experience, energy and wealth, but while erecting this temple the last ounce of Hoysaḷa energy and enthusiasm seems to have been spent. Somaṇa-daṇṇāyaka, the patron of this temple, was a child of this age. He constructed this temple for Viṣṇu and another for Śiva according to a well-established tradition, but these temples were built to satisfy the needs of the sectarian groups. Gone were the days of the Īśvara temple at Arsikere where the enshrined god was Īśvara while the outer wall images were those of Viṣṇu. In this huge structure at Somanathapura, we rarely find any space spared either within the temple or on the outer wall to the gods of other pantheons.[118]

After Nārasiṁha's rule the empire was reunited by Vīra Ballāḷa III, but the latter was not able to revive the spiritual atmosphere and artistic activity of the time of Viṣṇuvardhana and Vīra Ballāḷa II.

His cultural inheritance became a burden to him. As he was desperately struggling against the internal and external enemies and spending all that he could on the military, he was hardly able to put up structures of the size and splendour of his ancestors. All that he did, or tried to do, was to repair and restore the crumbling structures, not only temples, but also the social, political and economic structures as well. Ballāḷa must have felt that his ancestors, in their frenzy for glory, had built too many temples and had spent too much of wealth and energy. He desperately struggled hard to save all that the Hoysaḷa empire had stood for. He was treacherously murdered by his political rival at Kundani while the Hoysaḷa style was surreptitiously strangled by sectarian zealots. Both died leaving very little impact on their successors; but, for centuries, the dynastic leaders and chieftains that ruled over this area prided themselves on this glorious cultural legacy.

A *śālabhañjikā*, Belur.

CHAPTER II

Løventhal and the Historical Centres

The Hoysaḷa sculptures in the collection of the National Museum come from the temples of Halebid, Koravangala, Heragu, Hariharapura, Hiri-Kadlur, Belur and Siddapura (Fig. 3) in the Hassan District of Mysore State. They were all collected by Eduard Løventhal, a Danish missionary in India, who lived in and worked from his headquarters, Vellore. Almost all of these were sent to the museum between 1894 and 1900. The history of the collection of these sculptures is as fascinating as the history of the temples and the centres from which they were collected.

Løventhal's zeal for enriching the museum of Copenhagen was undoubtedly as great as his duties were for his Church. By unflinching perseverance and inexhaustible energy he acquired these sculptures against odds that could have easily deterred another person. Before 1885, the museum had only five specimens of Indian sculptures: two granite images of Gaṇēśa from Tranquebar acquired in 1825 and 1849, and three Viṣṇu images from Bengal acquired in 1849, 1868 and 1875. These sculptures were generously presented by C. A. Moller, Government Secretary in Tranquebar, Peder Hansen, Governor of the Danish East India Possessions, and Fr. Ad. de Roepstorff, an official in the British service in the Andamans.[1] Until Løventhal started the task of collecting sculptures in about 1894, no additions had been made to the museum.

Løventhal's collection is varied and interesting but it is broadly confined to South India. He started his work as a missionary in 1872, but until he visited the Mysore area in November 1894, his attention was confined to the Vellore region. Thomsen mentions that he was in the habit of asking shepherd boys for ruined temples in the environs of his headquarters. He seems to have greatly benefitted from their knowledge.[2] He collected twelves images (of Gaṇēśa, Kārtikēya, Śivaliṅga, Nandi, Viṣṇu, Lakṣmī, Hanumān etc.) from and about Vellore. He visited Halebid for the first time in 1894 and was immediately attracted by the rich sculptures of the Hoysaḷa temples. He mentions the following experience in a letter dated 20th November 1894[3]: "A couple of months ago I was on a trip up in the Mysore country, in the course of which I went to the village of Hullabid [Halebid], which once, in the 11th century, was the capital of a large kingdom... There is an ancient temple (Fig. 4-5) with the best executed sculptures I have ever seen in India; the best I have seen at any of the Draviḍian temples was crude compared with this... From this temple itself I consider it would be impossible to get anything, although sculptures of the best sort lie scattered about the place, but the Rājah of Mysore has built a wall about it and there is a man guarding it. But when I went to see some Jaina temples (Fig. 17) in the vicinity I observed something that at a distance resembled a ruin. I was told that it was nothing but an old temple (Fig. 12) which one of the Mysore Rājahs once pulled down. Nevertheless I made my way there and found a ruin with quantities of sculptures, in every respect just as good as those of the main temple...

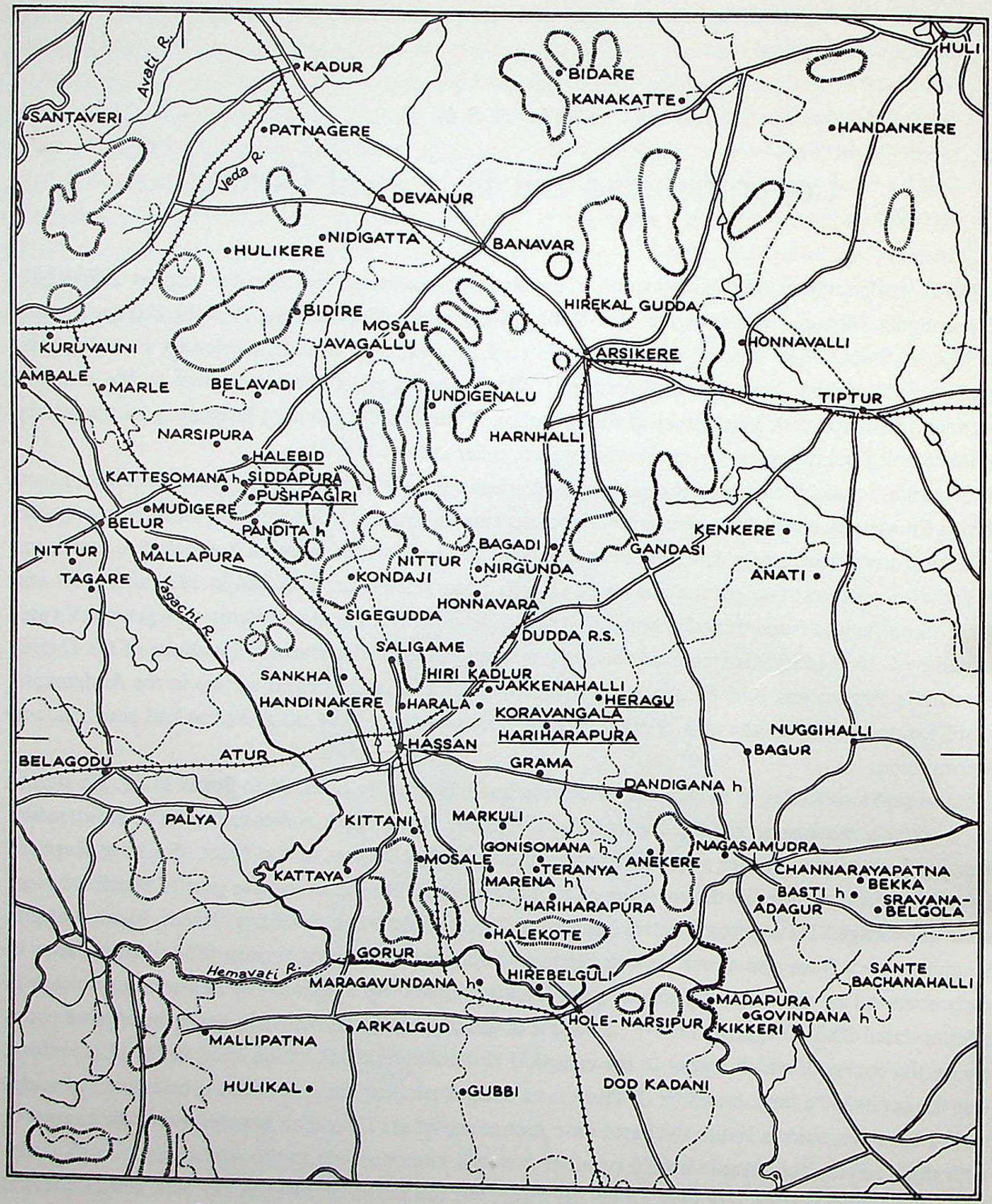


Fig. 3. Hoysaḷa centres visited by E. Løventhal between 1894 and 1899.

I remained there only about a quarter of an hour, because darkness began to fall and I had to leave. But I had the idea that it might not be quite impossible to get something from there... The main difficulty, however, is that no one in the village can speak either Tamil or English, and I do not know Kanarese, which they speak there."

Løventhal continued his pursuits and travelled from Vellore to Halebid in September 1895, along with a Hindu who "could manage at any rate something of the Kanarese tongue."[4] But when he reached the place he heard the most discouraging news "that all the sculptures belonged to the government of Mysore and that the highest official in the District, the Deputy Commissioner, had recently been there and had made a record of everything in the place and the village authorities were responsible for seeing that nothing was taken away or destroyed. It was all to be sent to the town of Mysore to be used there for some purpose..."[5]

But he did not return empty-handed, for in this year a panel containing the Saptamātṛkās (D.a.624) was acquired. This was the first of the Hoysaḷa sculptures (Pl. XXXIII) collected by him and under some interesting circumstances. "However", he writes, "one man came with us and, when we were alone, he mumbled something to the effect that privately he had a stone with beautiful work on it. We followed him, and outside his house lay a flat stone across a ditch. With the aid of another man he turned it over, and on the underside there was a good sculpture of the same kind as the others in the locality. We haggled a little about the price and finally got it for a pair of spectacles and two rupees..."[6]

After collecting this panel, Løventhal did not return to Vellore; instead, he went to Hassan, the District headquarters, and with the help and in the company of Mr. Gulliford, a Methodist missionary, met the Deputy Commissioner. The latter, however, merely confirmed the report that all sculptures of Halebid were to be removed to Mysore for the use of a small temple in view. But "he said that in the town of Hassan there were some of these Hullabid [Halebid] sculptures which a former British official had moved there... Some of the smaller of these sculptures stood in the Deputy Commissioner's own garden, and of these I pointed out three to Mr. Gulliford. The others, including two large and very good ones, stood in front of the Cutchery, i.e. the government building; again I pointed three out to Mr. Gulliford (of course the two large ones)..."[7] The Deputy Commissioner immediately gave permission for the removal of the small sculptures from his garden. These were (D.a. 621–623) the images of Nandi, the *vāhana* (Pl. LX) of Śiva; a small panel (Pl. VI) containing the sculptures of musicians, and a (Pl. XXXVIII) lady dancer. As regards the other three sculptures selected from those lying in front of the Cutchery, the Deputy Commissioner said that he would inform about them after consulting the Dewan of Mysore.

Unfortunately the Deputy Commissioner who "was a Brahman and seemed to be tractable and sensible"[8] died shortly afterwards. In the meanwhile the opposition of the local population had become strong and the death of the Deputy Commissioner had been attributed to the fact that he allowed the sacred sculptures to be taken away from the country. But Løventhal was determined to acquire the rest of the sculptures. He tried to win over B. L. Rice, the Director of the Mysore Archaeological Department, with little success. He refers to him in his letters as non-cooperative and many times he makes a cryptic remark about how the 'English do not scout'.[9] Of course Rice was the last person to help

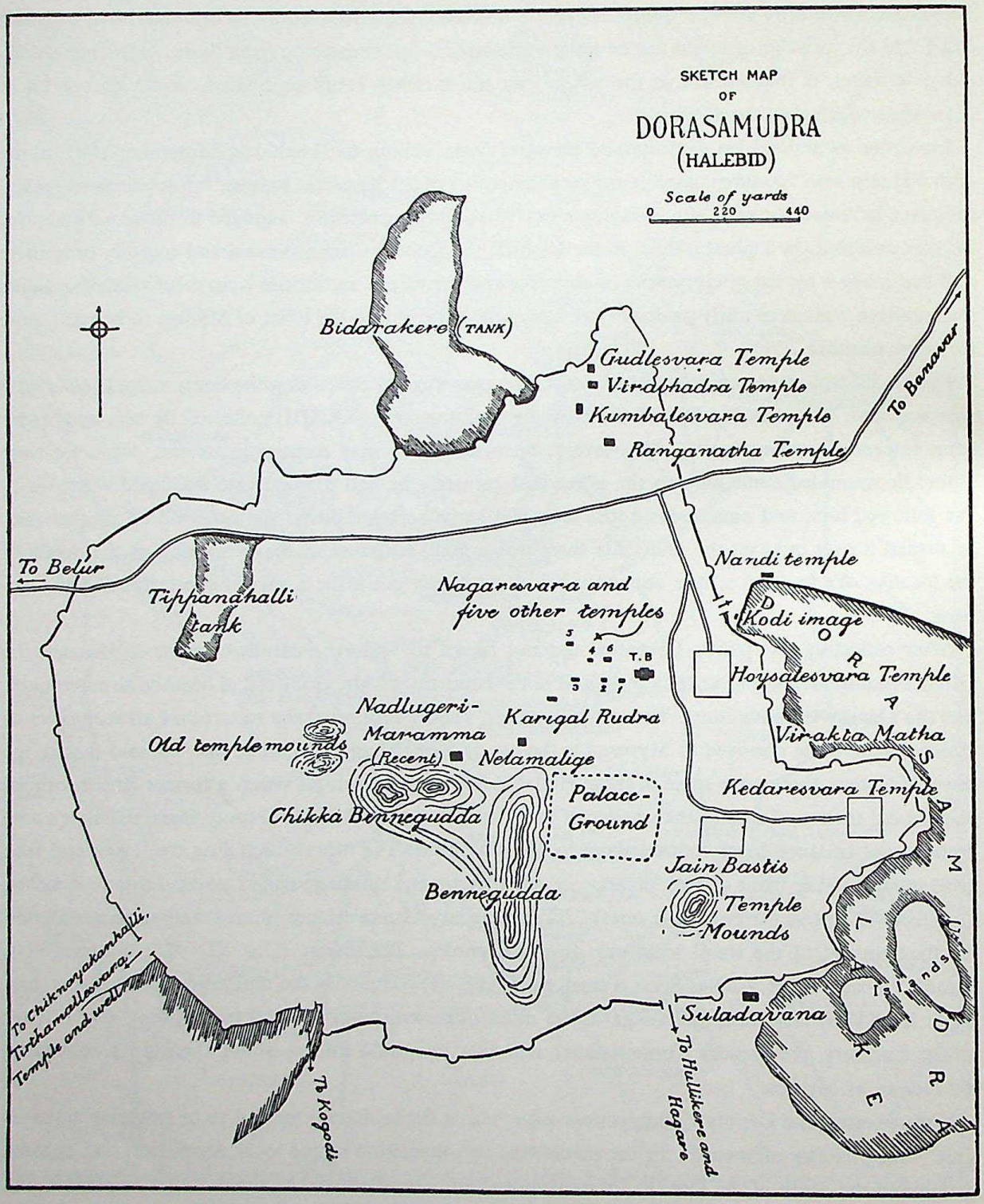


Fig. 4. Sketch map of Dōrasamudra (Halebid).

Løventhal's enterprise at that time. He was laying the foundation of an independent Archaeological Department in the State to conserve all its monuments.[10] Løventhal knew that it was illegal in the Mysore State to remove the monuments of historical importance, but he also knew that the people in the villages were least aware of this law and that it would not be difficult to persuade them to obtain all that one likes to acquire with the backing of proper persons.[11] The villagers were against removing their gods from the temples, but they cared little for their historical or artistic values. So Løventhal made plans to approach the head of the State directly and to convince him of the need for housing some of the magnificent art specimens of this State in the Museums of Europe. He advised the museum to write a letter of thanks to the Prime Minister for the gift the State had already made. This the museum did promptly,[12] and Løventhal personally met the Prime Minister of Mysore with this letter. It produced the calculated effect. The minister was so much pleased by the courtesy of the museum authorities that by March 1897 Løventhal was allowed to secure a large portal and ship it to his country. This is an elaborately carved doorway (Pls. IX to XIV) of the Kēdārēśvara temple (D.a. 665). He also received further promises of "a few more sculptures."[13] From Halebid he went to Hassan and convinced the Deputy Commissioner about how there ought to be some representative collection of Indian sculpture in continental Europe and how Copenhagen was best suited for this purpose. According to one of his letters,[14] he wandered for ten days and nights in an ox-bandy searching for ruined temples in Halebid and elsewhere in the Hassan District. He drew up a list of 26 "desirable objects" and presented it to the Deputy Commissioner. The usual delay and discussion followed and at last the Commissioner wrote to the Amaldars (heads of the Tāluks) that if possible they should give what Løventhal had put down in his list. "This was very diplomatic", wrote Løventhal to his museum, "for although I had only listed things which are no longer worshipped in these villages, the people are not fond of parting with the old images, so that actually it meant that the Deputy Commissioner left it to us to make an arrangement with the villagers."[15] Of course, Løventhal was aptly suited for this task, and he received immense help from S. Cress, a Christian living in Hassan, in successfully negotiating with the local people. Løventhal personally supervised the collection and left the rest of the task to Cress. The latter has given a detailed account of his endeavour, including the sculptures he collected from various centres and the onerous task of removing them from their respective villages. According to a letter written by him to Løventhal, this consignment consisted of 6 sculptures from Koravangala, Dudda and Harihara, 4 from Belur, 16 and 8 on two trips from Belur and Halebid and 3 more on three separate occasions from Halebid.[16] The sculptures referred to as coming from Dudda may be those which were collected from Heragu and other neighbouring places. Mr. Cress' account reveals that not less than 35 carts and six pairs of extra oxen and nearly hundred coolies were required to remove these from their respective centres to Hassan. He also mentions how coolies and the cartmen objected to "knocking about their own 'gods' and... how it is only extra Rupees that make them do it."[17] A total of 41 sculptures packed in 31 boxes were taken from Hassan to Arsikere and from thence to Madras. By August 1900, they were on their way to Copenhagen. On 30th December 1900, the museum wrote a letter of appreciation to Dulvoy Devaraja Urs, Deputy Commissioner of the Hassan District, for "kindly assisting Rev. Mr. Løventhal in his endeavours to supply the scarcity of that part (stone sculptures) of our India collection."[18]

Thus through the perseverance and missionary zeal of Løventhal, the National Museum obtained the richest collection of Hoysaḷa sculptures in Europe and America. It is surprising that not even a single museum in India can boast of such a rich collection of the sculptures of this school.

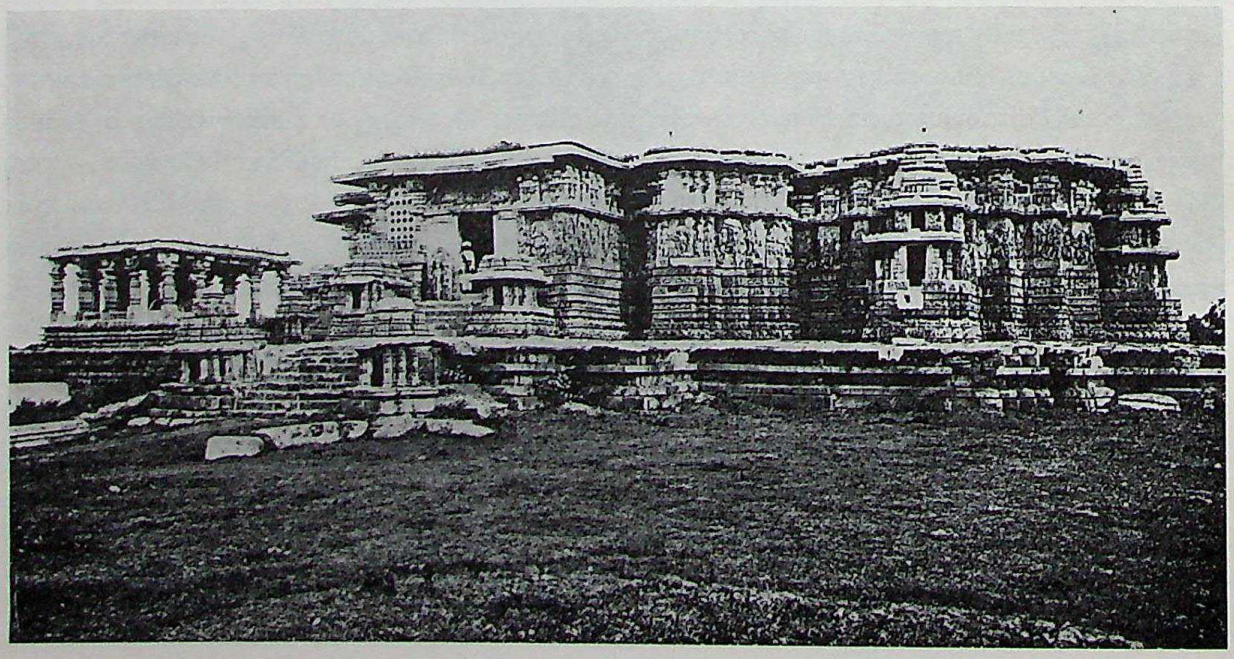
II

HALEBID: Let us now turn our attention to the temples and towns from which these sculptures were collected. The major part of the collection comes from Halebid, a small dusty village (Fig. 4) in Belur Taluk of the Hassan District in Mysore State. It is about nine miles east-north-east of Belur. When the Hoysaḷa chieftains made a bid for power in the middle of the 11th century and slowly drifted from their semi-forest area of Soseyūr, they selected this site to be the chief capital of their kingdom. It is called Dvārasamudra or Dvārāvatīpura in inscriptions,[19] but when its splendour was reduced to dust and its glory became a past memory, it came to be called Haḷeya-bīḍu, an old-town. Although the place was not able to retain its splendour forever, it has retained most of its antiquities until now.

Dōrasamudra remained the chief capital of the Hoysaḷa dynasty almost till the fall of the empire. Although Belur in the beginning and Kannanur in the time of Sōmēśvara served as capitals, the importance of Dōrasamudra was never reduced.[20] Apart from these, the Hoysaḷas had raised a number of centres to the positions of *rājadhānī-paṭṭana* (royal towns), *nelevīḍu* (residence), *bīḍu* (royal camp), etc.[21]

In the spiritual and cultural history of the Hoysaḷas, Dōrasamudra appears from the very beginning as a centre of Śaiva activities. Almost immediately after the consecration of the Vijaya-Nārāyaṇa temple at Belur, the Śaivas started building temples for Śiva in Dōrasamudra. The first in the series of

Fig. 5. The Hoysaḷēśvara temple, Halebid. c. 1895.



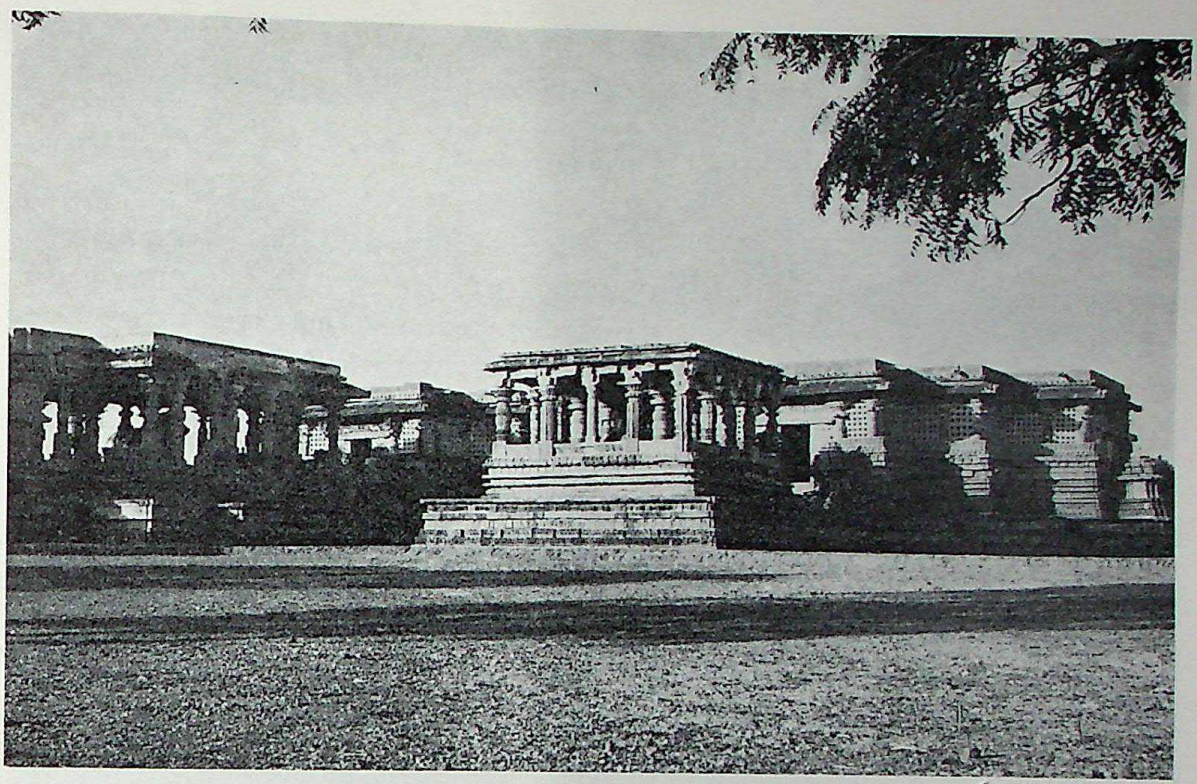


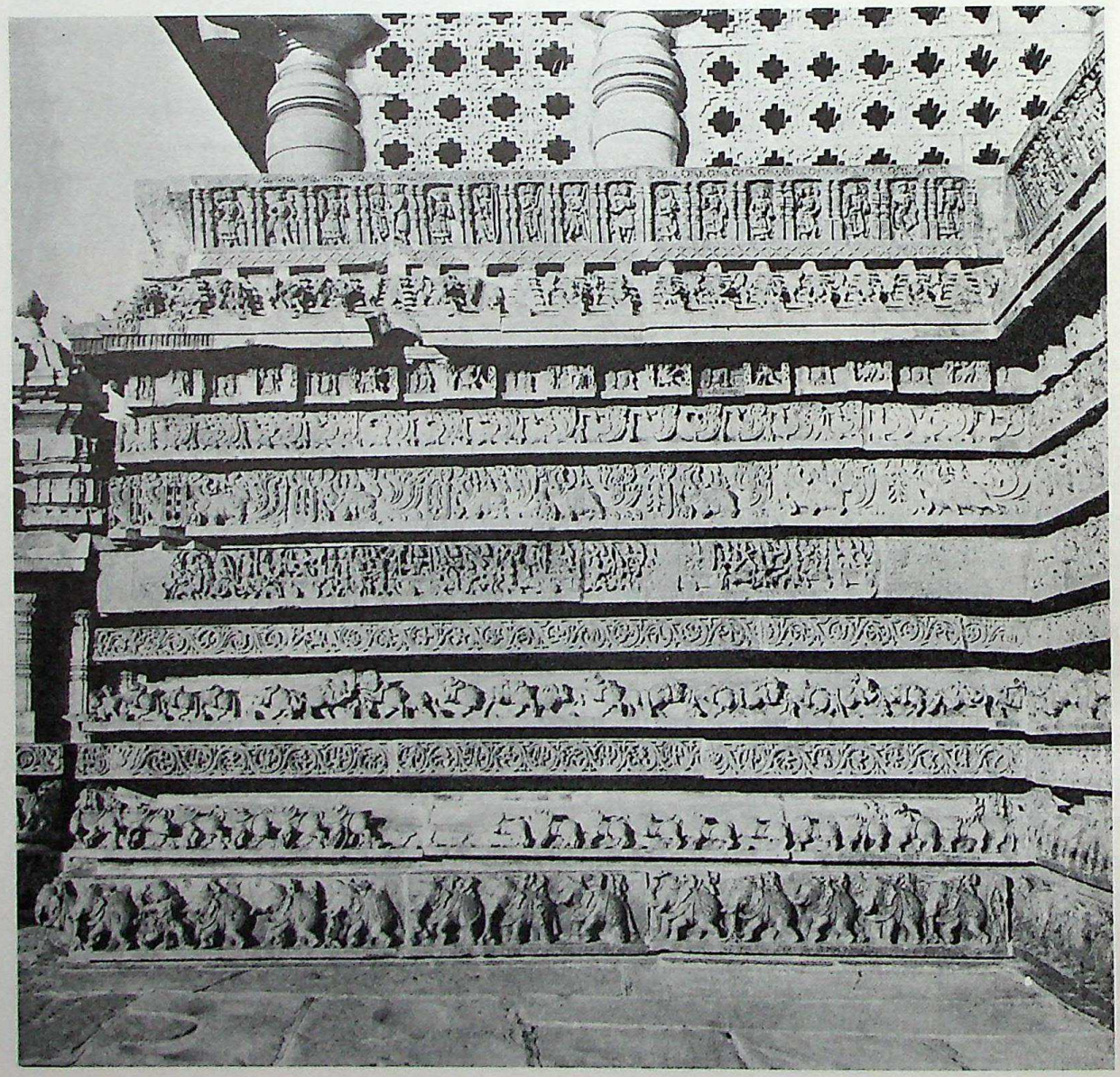
Fig. 6. The Hoysaḷēśvara temple. 1967.

temples that were built in the 12th and 13th centuries, was the temple for Baṇṭēśvara. It was erected by Kaṇṇeya-Nāyaka and Kēśava-Nāyaka in 1117 A.D., and king Vīra-Gaṅga-Hoysaḷa-Dēva (Viṣṇuvardhana) made a grant for the services of the god.[22] Between 1117 and 1121, the Hoysaḷēśvara temple, the largest and the most splendid of the Śiva temples ever built (Fig. 6) by the Hoysaḷas, appears to have been completed. Kētamalla, son of Chāvuṇḍa and Kāñchiyakka "erected in Dōrasamudra a Śiva temple, giving it, after the patron of his family, the name of Viṣṇuvardhana Poysaḷēśvara."[23] Some have wondered whether the temple built by Kētamalla is the one now known as Hoysaḷēśvara, as the latter appears more like a national monument.[24] There is however no basis for thinking that large and artistic structures were erected by kings alone in mediaeval India, for the well known temples of the time owe their origin to certain individuals rather than to ruling monarchs. Secondly, the facts that the temple built by Kētamalla was located in Dōrasamudra, that it received grants from about 1200 to 1300 and particularly in 1289,[25] and that goddess Nimbaja was located within this temple in 1270[26], appear to add support to this. It is probable that when the Śrī-Vaiṣṇavas erected splendid temples at Belur and elsewhere, the Śaivas immediately emulated their example and Kētamalla built or laid the foundation of this temple in about 1121 A.D. But the temple itself stands symbolising the spiritual exuberance of the Śaivas of the age rather than the effort of a wealthy individual. Fergusson thought[27] that it was left unfinished, being interrupted by the Muhammadan conquest after the work had been in progress for 86 years, but this appears to be far from the truth. If the temple itself was nearly complete in 1121, its further progress was hardly interrupted by any extraneous forces, for there was no Muhammadan

invasion in Dōrasamudra in about 1200 A.D. On the other hand, this was a golden period in the history of temple art and dozens of temples were built in this period in and about the capital of the Hoysaḷas. The temple of Hoysaḷēśvara received certain interesting alterations in the time of Nārasiṁha and some more additions in subsequent periods,[28] but it was completed according to the original plan made in about 1121. It appears also probable that in the course of the long history of political vicissitudes and social and spiritual upheavals, the temple gradually decayed and lost its towers (if ever they were put up) and other architectural units.

Besides this great masterpiece of Hoysaḷa craftsmanship, a number of Śaiva temples were erected in the capital. The temple for Maṇikēśvara was built by 1136 probably by the members of the great

Fig. 7. A section of the outer wall, Hoysaḷēśvara temple. 1967.



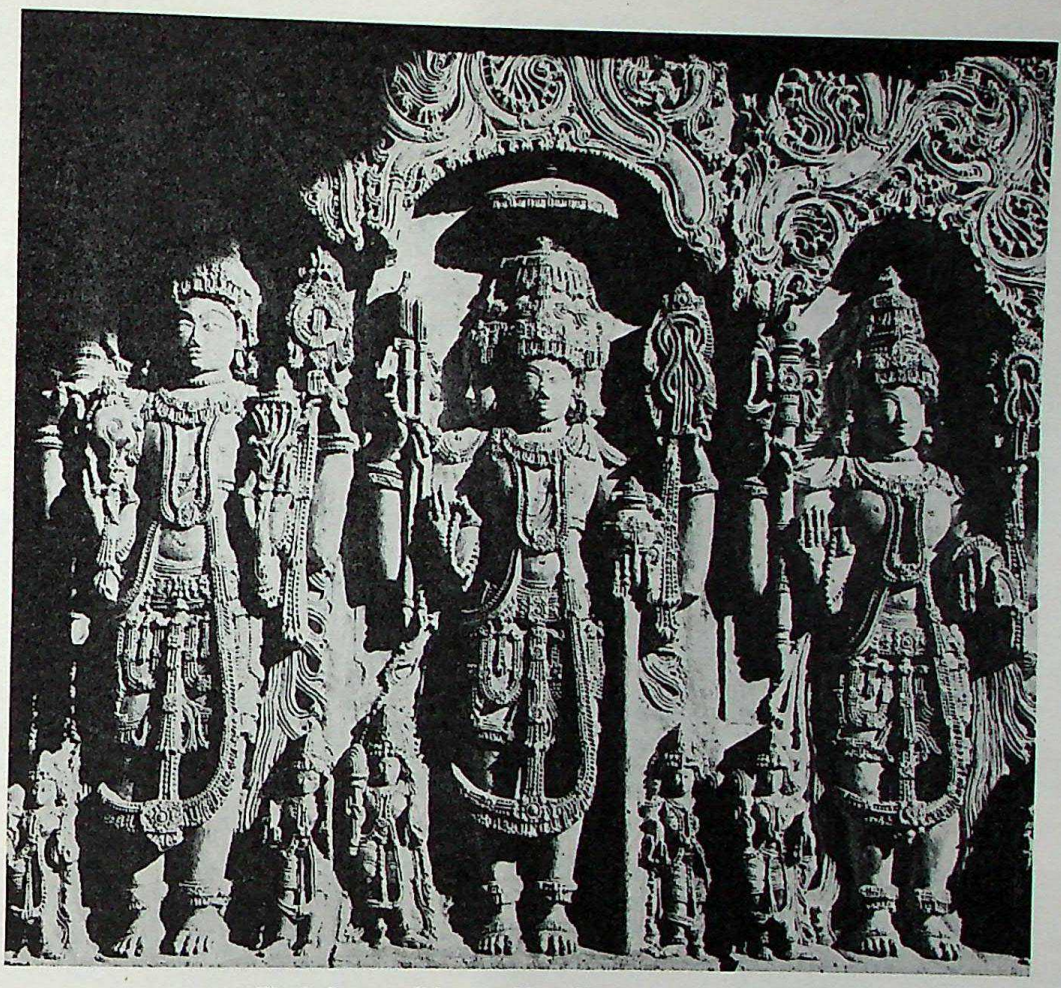


Fig. 8. Outer wall images, Hoysaḷēśvara temple. 1967.

merchant-guild and jewellers of three *rājadhānī-paṭṭanas* (Belur, Dōrasamudra and Viṣṇusamudra).[29] In 1173, Gaḷageya erected a temple for Gaḷagēśvara.[30] The temples for Svayaṁbhu-Mallikārjuna, Bhairava, Kēdārēśvara, Bīchēśvara, Siṅgēśvara etc., were erected between 1178 and 1250.[31] It is probable that sometime during this period the goddess Niṁbaja was enshrined in the Hoysaḷēśvara temple. Probably the Bobbēśvara temple was also erected sometime during this period.[32]

Besides the temples erected for Śiva, some Jaina bastis were also built in Dōrasamudra. These bastis are concentrated in a small area now known as Bastihalli to the south of the Hoysaḷēśvara temple. The surviving epigraphs of this village mention a Jinālaya of about 1117,[33] Drōhagharaṭṭa Jinālaya of 1133,[34] Viṣṇuvardhana Jinālaya of 1136,[35] Dinakhara (Nakhara?) Jinālaya of 1138,[36] Pārśvanātha Basti of 1142[37] and Śāntinātha Basti[38] etc. Of these, the temples built for Pārśvanātha, Ādinātha, and Śāntinātha have survived (Fig. 17) to the present, but several large and small mounds (Fig. 18) with interesting ruins near about the present Jaina bastis point at the original sites of the rest of the structures.[39]

Not until the early half of the 12th century was there any Vaiṣṇava temple in this capital town. We know of a Kṛṣṇa temple erected by Umādēvī, queen of Vīra Ballāḷa II, from a Tamil inscription of Śrīraṅgam.[40] Bobbēśvara temple appears to have been appropriated by the Śrī-Vaiṣṇavas and transformed into the present Raṅganātha or Ananta-Padmanābha temple sometime in the later half of the 13th century.[41]

Among the Śaiva temples built in this capital, very few have survived to the present. Of these, the Hoysaḷēśvara, Kēdārēśvara and Vīrabhadra temples are the notable ones. The temples of Guḍḍalēśvara, Kumbalēśvara (to the north of Hoysaḷēśvara), Nagarēśvara and Pañchikēśvara (Fig. 10) (five other Śaiva temples to the west of the Hoysaḷēśvara), and Rudrēśvara (to the south-west of the Travellers' Bungalow) are either completely destroyed or of little archaeological interest now. Some of the temples that survive in various stages of preservation are known by different names. Consequently we do not find complete agreement between the list of temples prepared from inscriptions and that of the existing structures. We have no epigraphical reference to the temple of Vīrabhadra, while the temples of Maṇikēśvara, Nakharēśvara mentioned in some of the inscriptions could not be identified with any of the present temples of this town.

The most important of the Śiva temples with which we are primarily concerned here is the Kēdārēśvara, situated to the south-east of the Hoysaḷēśvara on the western bank of the tank of Halebid. The exact date of the erection of this temple is not known, but it was built sometime before 1220 A.D.

Fig. 9. Dōrasamudra tank, Halebid. 1969

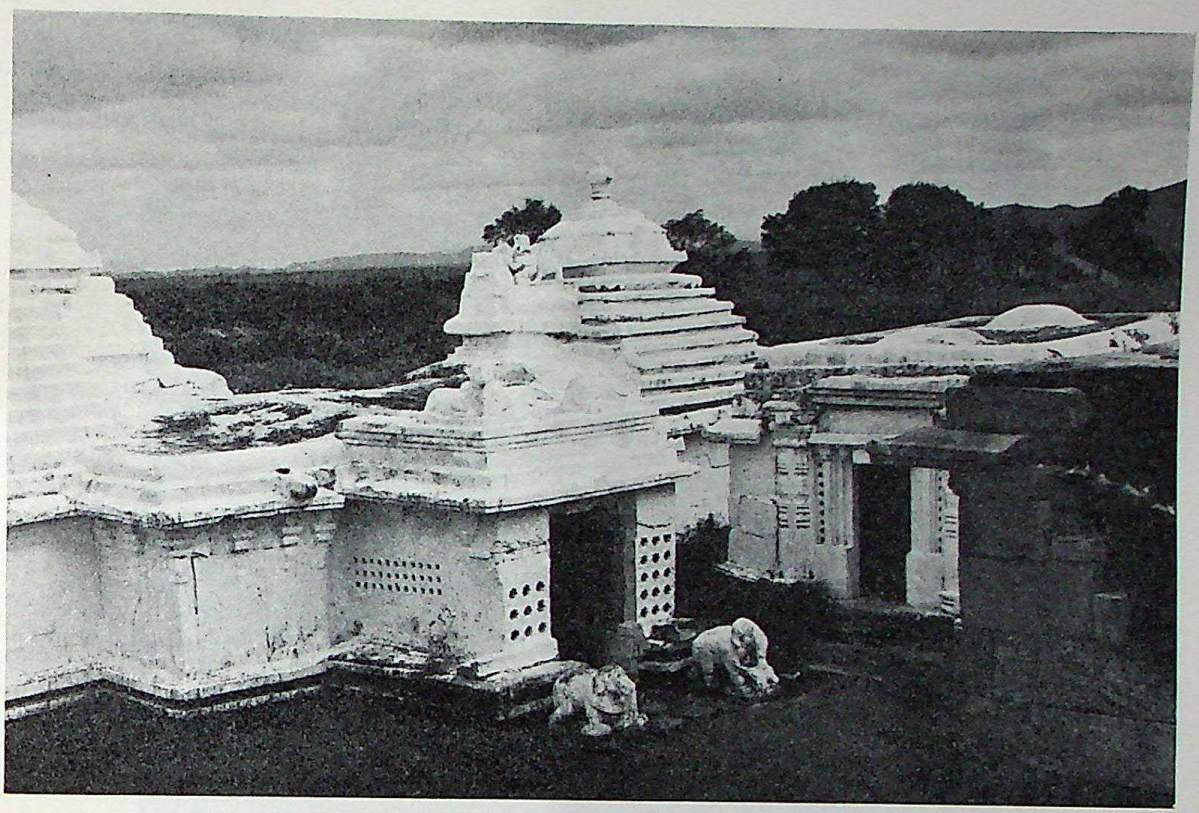


Fig. 10. The area of the Pañchikēśvara and other ruined temples, Halebid. 1969.

by the ruling monarch Vīra Ballāḷa II and his queen Kētalādēvī.[42] The temple received grants from Vīra Nārasiṁha II in 1220 A.D.[43] It may be of some interest to note here that despite the fact that hundreds of temples were erected in the Hoysaḷa kingdom during the rule of the Hoysaḷas, not more than half-a-dozen owe their origin to the ruling monarchs.[44] Among the Śaiva temples built by them, the Kēdārēśvara at Halebid and Poysaḷēśvara at Kannanur are notable structures, but the former is far superior in architectural and artistic beauty to the latter. James Fergusson was the first to draw attention to the merits of this small structure. He wrote that "from the basement to the summit it is covered with sculptures of the very best class of Indian art, and these so arranged as not materially to interfere with the outlines of the building, while they impart to it an amount of richness only to be found among the specimens of Hindu art. If it were possible to illustrate this little temple in anything like completeness, there is probably nothing in India which would convey a better idea of what its architects were capable of accomplishing."[45]

But such a wonderful piece of workmanship was allowed to crumble into ruins by the sheer negligence and indifference of the people. It is clear that the temple was intact in the early part of the 19th century, but by the middle of that century,[46] it was already covered by thick vegetation (Fig 12) and by a huge tree.[47] Before 1867 Fergusson had written that "in a very few years this building will be entirely destroyed by the trees, which have fastened their roots in the joints of the stones... A small sum would save it; and, as the country is ours, it is hoped that the expenditure will not be grudged."[48]

Fig. 11. Ruins near the Pañchikēśvara temple area, Halebid. 1969.

However, the warning of Fergusson went unheeded. Rice's photographs of the temple show that it was covered in 1866 by a huge tree on top of the *śikhara* and by small trees and creepers on walls and parapet,[49] while in 1886 it was nothing more than a mass of rubble with some portions dangerously poising over.[50] In 1897 Rice wrote that with "shame be it written Mr. Fergusson's gloomy anticipations have been completely fulfilled.... Some of the most perfect figures have been conveyed to Bangalore, and set up in the Museum, but divorced from their artistic setting they have lost their meaning. A proposal has been made, I believe, to convey the ruins to Mysore and erect the restored temple there as a memorial to the late Mahārāja."[51] It is exactly at this time that Løventhal visited Halebid, first in 1894 and then in 1895. In the vicinity of the Jaina temples he observed "something that at a distance resembled a ruin," but he was told that "it was nothing but an old temple which one of the Mysore Rājahs once pulled down."[52] When he went there he "found a ruin with quantities of sculptures... They lay about or were still hanging on the walls... I remained there only about a quarter of an hour... But I had the idea that it might not be quite impossible to get something from there."[53] In 1895 when he went there, all sculptures were taken into custody by the government and he heard that they were to be sent to Mysore "for some purpose." From the remarks made by Rice, it is evident that this was true. However, better judgment appears to have prevailed and the authorities seem to have abandoned

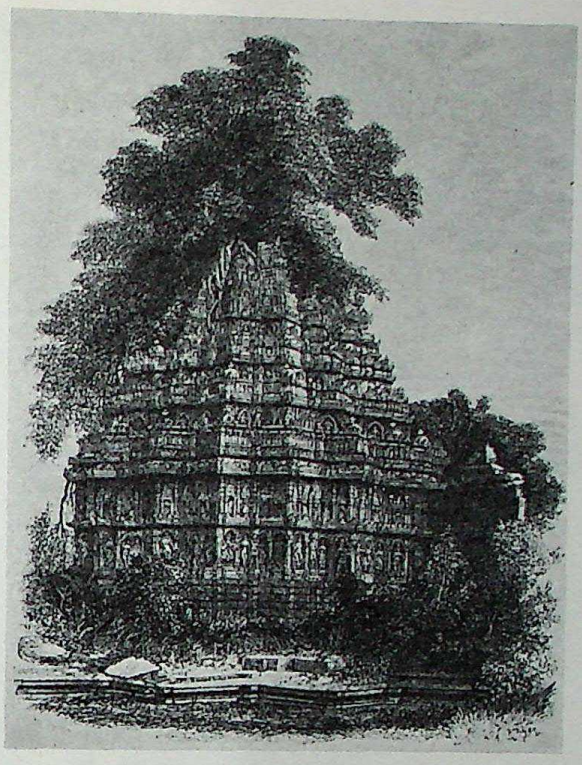


Fig. 12. The Kēdārēśvara temple, Halebid.
Middle of the 19th century.

the idea of putting up a memorial in Mysore from this rubble. As a result, we are still able to see the temple (Fig. 13) in its original setting and form, although it has undergone some alterations and additions.

Fig. 13. The Kēdārēśvara temple. 1969.

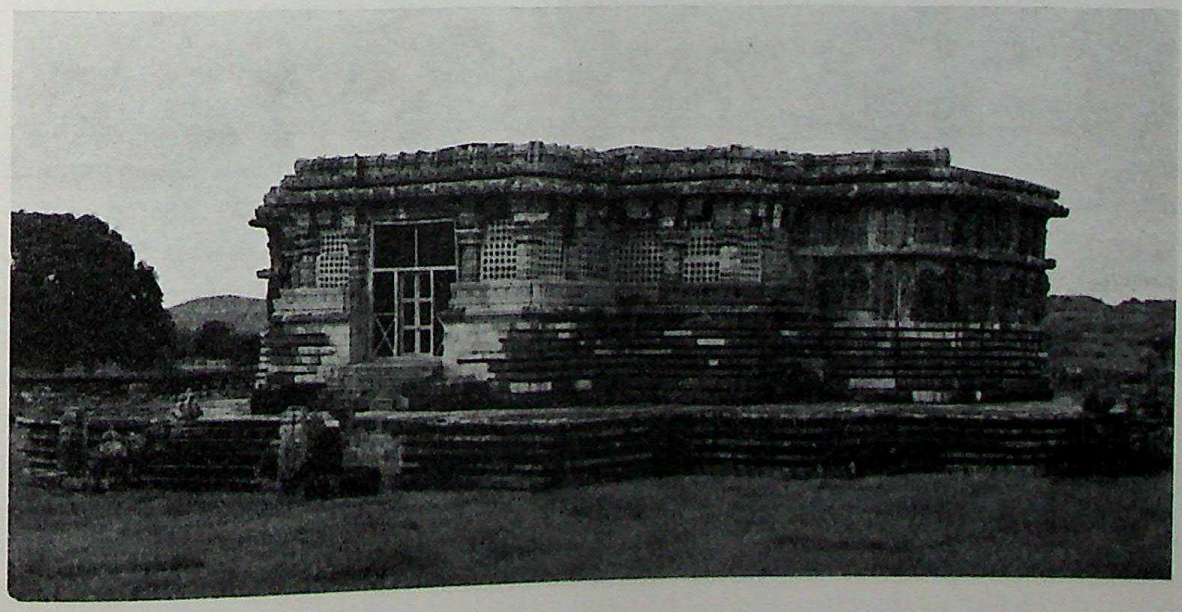
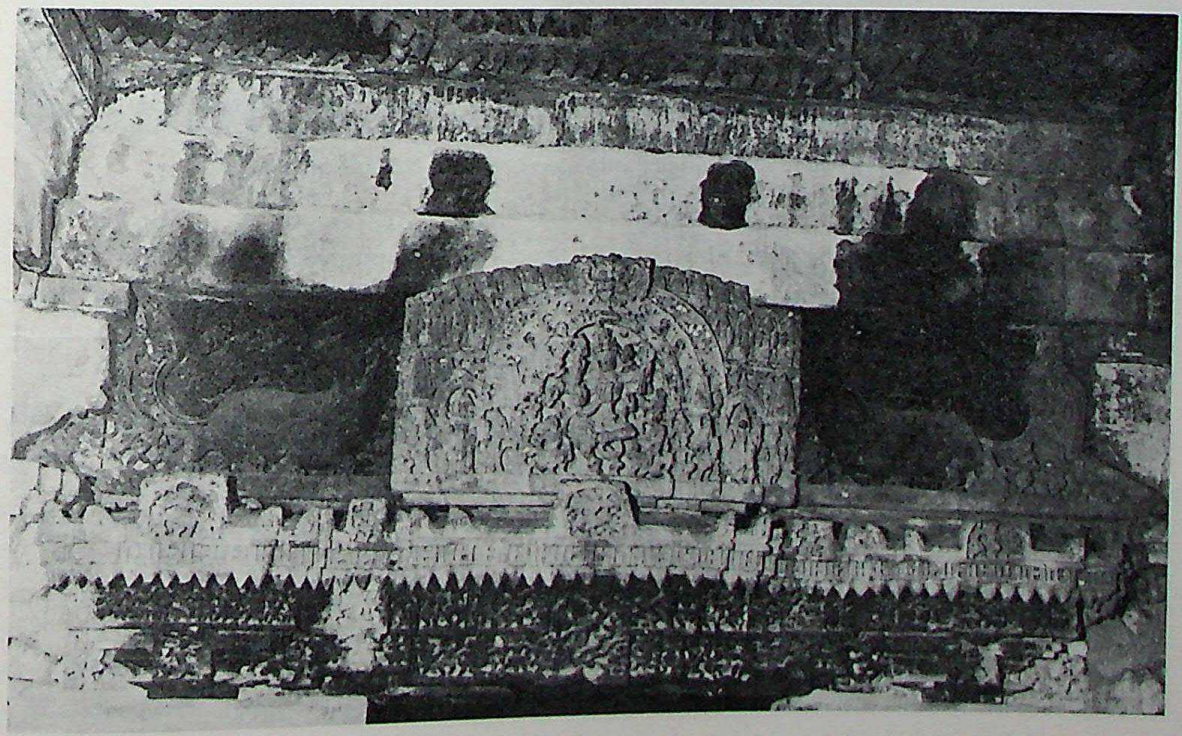


Fig. 14. Restored outer wall of the Kēdārēśvara temple with missing basement friezes. 1969.

Between 1885 and 1900, Løventhal obtained a huge portal, a number of sculptures and relief-panels from the Kēdārēśvara as well as other ruined temples of Halebid. A few years later Løventhal could not have managed these pieces, for in the early years of this century, in about 1904–5, the restoration of the Kēdārēśvara temple had been begun by the Public Works Department and when Dr. Konow, Mr. Rea, Prof. MacDonell and Mr. Forbes visited Halebid in November 1907, the restoration was nearing completion.[54] During the course of the restoration, the archaeologists noticed the missing parts, and the ruins of some other temples, particularly those of the Pañchaliṅgēśvara, were allowed to be utilised. This accounts for the incongruities (Fig. 14) found in the restored work. In 1911, the Director of the Mysore Archaeological Department wrote:[55] "As portions of some of the friezes do not belong to this temple, the incongruity is, as a matter of course, marked in several places. The number of large figures now found on the outer walls is 176, of which 90 are male and the rest female. This proportion appears to be exceptional as in most temples of this kind the female figures always outnumber the male

On the south face are two labels stating that the figures above them were executed by the sculptor Māba. But I am not sure if these images originally belonged to this temple... The temple has three cells, that in the north having now no doorway. The south cell has the jambs of Vishnu temple with the lintel of Śiva temple placed over them..." We have already noted how the huge door jamb of the Kēdārēśvara temple, now in the museum, was taken from this structure. But the doorway of the south cell (Fig. 16) has the jambs of a Viṣṇu temple and the lintel of that of Śaiva. This is also accountable now, for a lintel with the Kāḷiya-mardana and Gōpālas is in the collection of the museum. It is reported to have come from the Kēdārēśvara temple, but in all probability the lintel now found in the museum (Pl. XV-XVII) and the door jambs of the southern cell of the temple originally belonged to the Kṛṣṇa temple built by one of the queens of Vīra Ballāḷa.[56] It must have been located somewhere near the present temple of Kēdārēśvara. The Kṛṣṇa temple cannot be traced now, for long before the restoration of the Kēdārēśvara temple had been begun, the ruins of the former had become part of the rubble found around the latter. Løventhal refers to another temple on the hill from where he collected some sculptures. He says that it was at a distance of about ten minutes' walk from the main temple and all that remained of it were "four uprights with top-stones."[57] These were the corner stones of the walls containing images (Pls. LVII-LIX) of Brahmā, lady-musicians (Pls. XLIV-XLVI) etc. The most important hill site where Hoysaḷa temples can still be found is that of Puṣpagiri.[58] It has two temples dedicated to Mallikārjuna and Rudrēśvara. But it is not within the distance of about ten minutes' walk and obviously these sculptures cannot be related to any structure now found on that hill. It is probable

Fig. 15. The lintel of the western cell in the Kēdārēśvara. 1969.



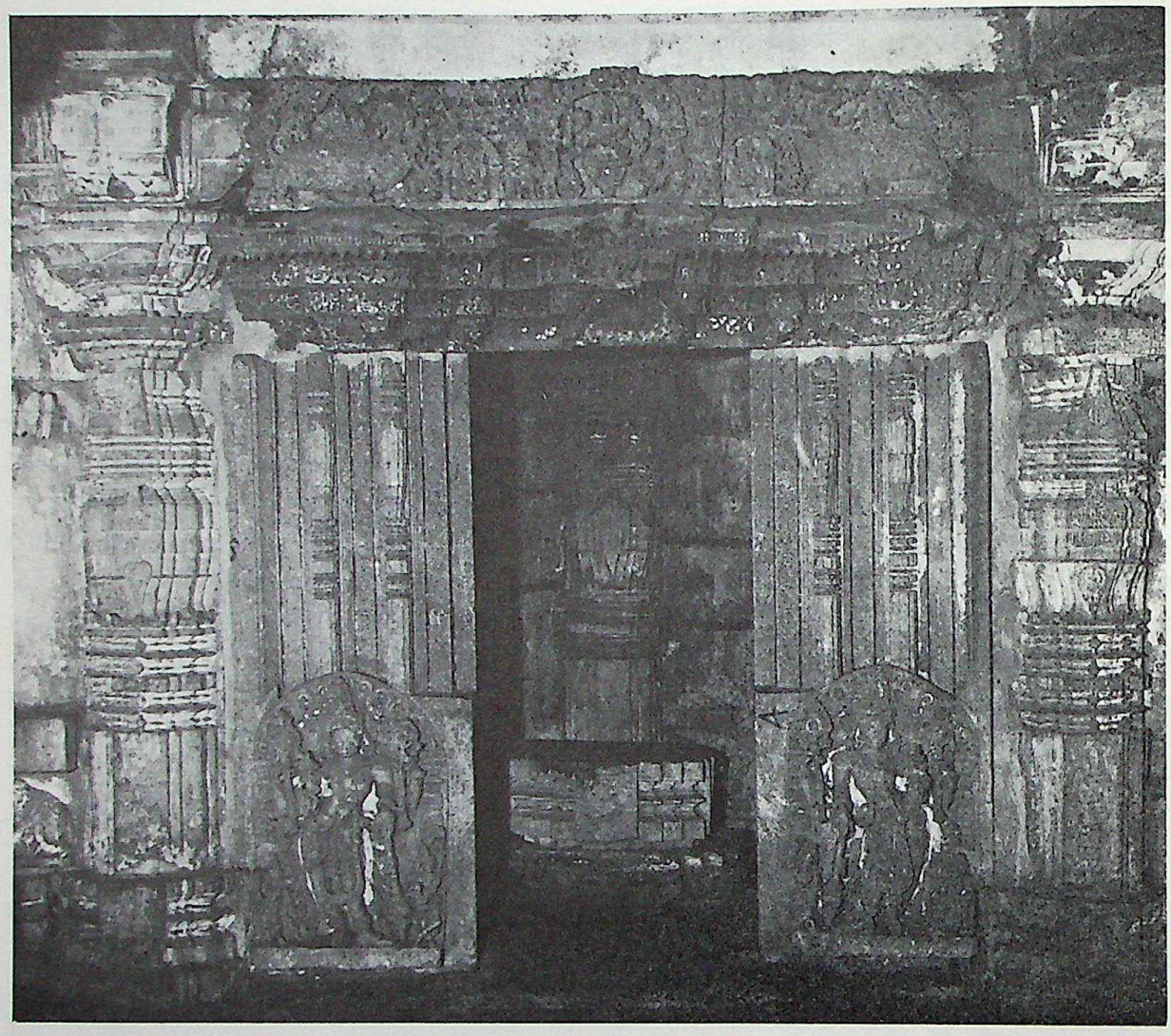


Fig. 16. The doorway with Vaiṣṇava *dvārapālas* in the Kēdārēśvara. 1969.

that Løventhal collected them either from a ruined structure on Beṇṇeguḍḍa about which structure we have no idea at present, or else they must have been picked up from the ruins of the Pañchaliṅgēśvara and other temples. Some of the latter temples seem to have been razed to ground even when Fergusson visited the place, for he makes no mention of them.

Løventhal seems to have wandered to the south of Halebid after collecting sculptures from this village. The Lakkaṇṇa-Vīraṇṇa temple (Fig. 19), from which he collected the image (Pl. XXXIV) of Sūrya (D.a. 811), is situated near Halebid. Neither epigraphical nor architectural details of this temple have been reported by the Mysore Archaeological Department. However, the temple is located to the south of Halebid, at some distance from the Kēdārēśvara temple. In November 1907, Dr. Konow, Alexander Rea, Prof. MacDonell and Mr. Forbes visited it and an inscription found near about was read to them.[59] The date of the temple is not known and it is difficult to determine it on the basis of the workmanship of a single image. However, it appears to be not later than the 12th century.[60] The present

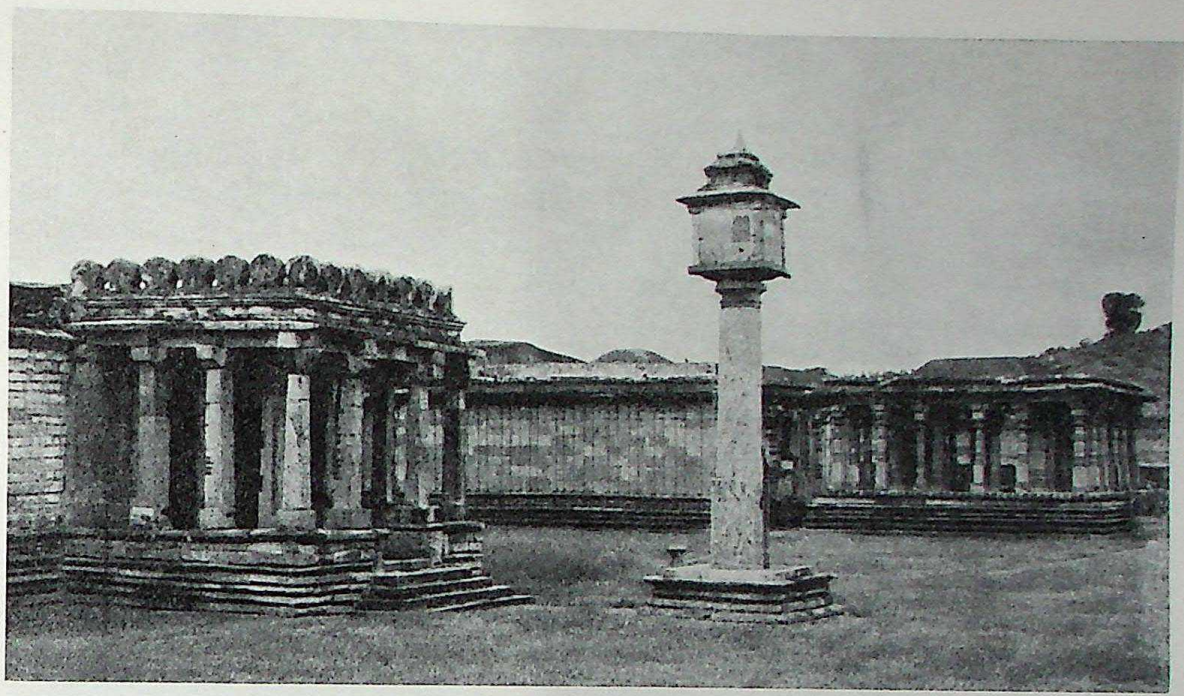
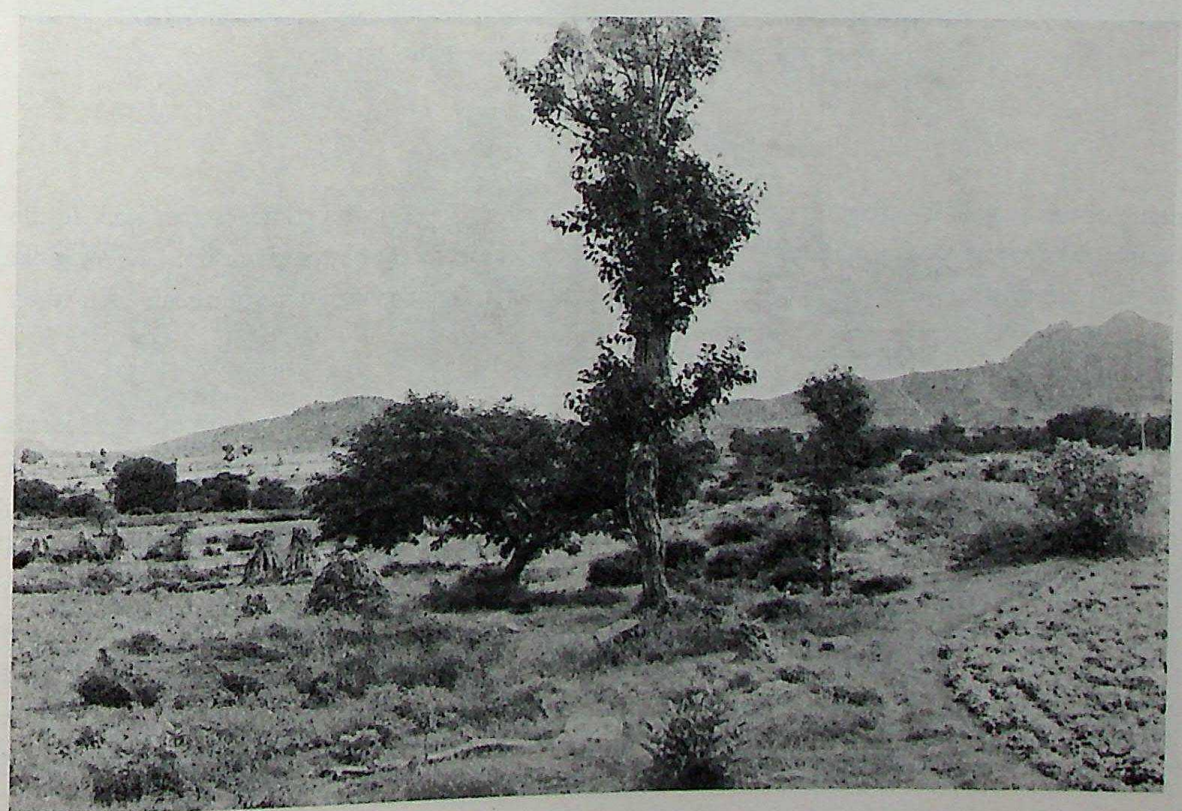


Fig. 17. The Jaina bastis, Bastihalli, Halebid. 1969.

Fig. 18. Mounds of ruined Jaina bastis, Bastihalli, Halebid. 1969.



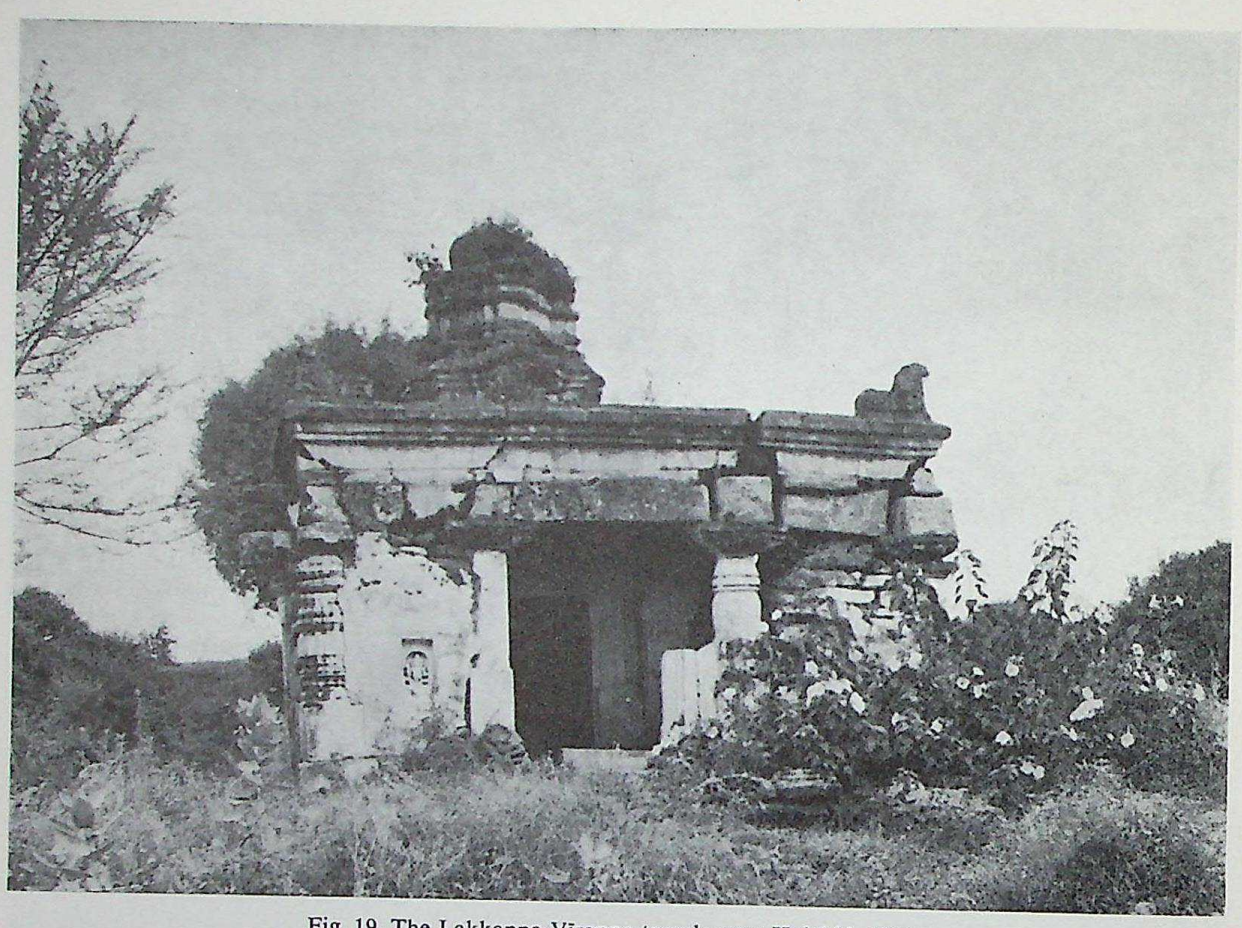


Fig. 19. The Lakkaṇṇa-Vīraṇṇa temple near Halebid. 1969.

name of this temple is derived from the names of two heroes (Fig. 20) whose images are found in the temple. These images are of later origin as could be seen from their workmanship. The original Hoysaḷa name of this temple is lost now. The temple, which was probably altered and renovated when the Lakkaṇṇa-Vīraṇṇa images were installed, is also in ruins.

SIDDAPURA: After acquiring the Sūrya image from the Lakkaṇṇa-Vīraṇṇa temple, Løventhal seems to have proceeded further south and collected five beautiful pieces (D.a. 809, 813, 820 and 821) from a temple (Fig. 21) at Siddapura. This village is situated exactly to the south of Halebid, a few furlongs away from the Dōrasamudra tank.[61] It is half-way between the Puṣpagiri hill and the Hoysaḷēśvara temple. Nothing has been reported about the temples of Siddapura by the Mysore Archaeological Department. The images of Śiva (Pl. XXI) and Śakti (Pl. XXX) (D.a. 820–21) seem to indicate that the structure was dedicated to Īśvara. If this is true, the Sarasvatī image (Pl. XXXI) could have occupied either one of the niches or cells in this temple. It is (D.a. 813) a well-finished, ornate sculpture. On the basis of the workmanship of these images, the structure may be assigned to the early half of the 12th century.

BELUR: Like Dōrasamudra, Belur also enjoyed the status of a capital city of the Hoysaḷas, particularly in the 12th and 13th centuries. The town obviously gained in importance when Viṣṇuvardhana built a temple for Vijaya-Nārāyaṇa (Fig.22) or Kēśava and housed a large number of Śrī-Vaiṣṇavas in the *agrahāra* Vēlāpura in 1117 A.D.[62] About half a dozen temples were subsequently built within this temple enclosure but the most important of all these are the Vijaya-Nārāyaṇa, Saumyanāyakī (Fig. 24) and Koppe-Chennigarāya temples. The last was built by Śāntalā, a queen of Viṣṇuvardhana.[63] Apart from this Vaiṣṇava group, some Śiva temples were also built at Belur. Viṣṇuvīśvara temple was in existence, somewhere to the north-east of the Kēśava temple, in the time of Nārasiṁha I, and it may have been built at the time when the main Viṣṇu temple of the town was erected.[64] The Viṣṇuvīśvara temple is completely destroyed now. Two inscriptions,[65] one of 1178 and another of 1220, mention the existence of Jaḍeya-Śaṅkhara temple but we are not certain whether it is identical with the present Amṛtēśvara near which the inscriptions have been found. In 1198 a temple for Harihara was erected by Chandi-Seṭṭi of Bachalēśvara village, but the exact location of this temple is not mentioned in the inscription.[66] But the most important of the Īśvara temples built in this town was the one that was erected by Biṭṭibōva "within the enclosure of the mansion containing numerous pinnacles in the town of Bēlupura" to which the king Vīra Ballāḷa II granted the village Koneril in 1174 A.D.[67] The Biṭṭēśvara temple built by Biṭṭibōva is obviously different from the temple of Viṣṇuvīśvara (Sanskrit form of Biṭṭēśvara) built to

Fig. 20. Images of Lakkaṇṇa-Vīraṇṇa. 1969.

the north-east of the main temple. However, all these Śiva temples have gone into ruins and the majority cannot be traced now. While constructing some minor shrines within the enclosure of the Kēśava temple the later Śrī-Vaiṣṇavas appear to have used parts of the Śaiva and Jaina structures of Belur and its neighbourhood. The Saumyanāyakī, the Vāhana-maṇṭap (Fig. 26), the Āṇḍāḷ temples stand as examples to this. In 1931, M. H. Krishna, Director of the Mysore Archaeological Department, thought that the frieze of Tāṇḍavēśvara and other beautiful works built into the basement and the walls of the Āṇḍāḷ temple (Fig. 25) came from the Viṣṇuvīśvara temple,[68] but when the inscription of Biṭṭibōve was discovered he felt that some parts of the Biṭṭēśvara temple must have gone into the construction of the Ammanavaru (Fig. 26) shrine.[69]

Løventhal collected only two pieces from Belur. One of them is a frieze containing a six-armed dancing Tāṇḍavēśvara (Pl. XIX) set against a dexterous *prabhāvaḷi* and attended by his devotees, musicians, Brahmā and Viṣṇu (D.a. 808), and the other is a perforated screen (D. a. 793). The former was lying in a mound near the fort wall of this town. The credit for its excavation and rescue from complete destruction goes to Løventhal. The panel obviously belongs to the temple of Viṣṇuvīśvara which was situated about two furlongs to the north-east of the Kēśava temple. This temple had almost

Fig. 21. A temple at Siddapura. 1969.

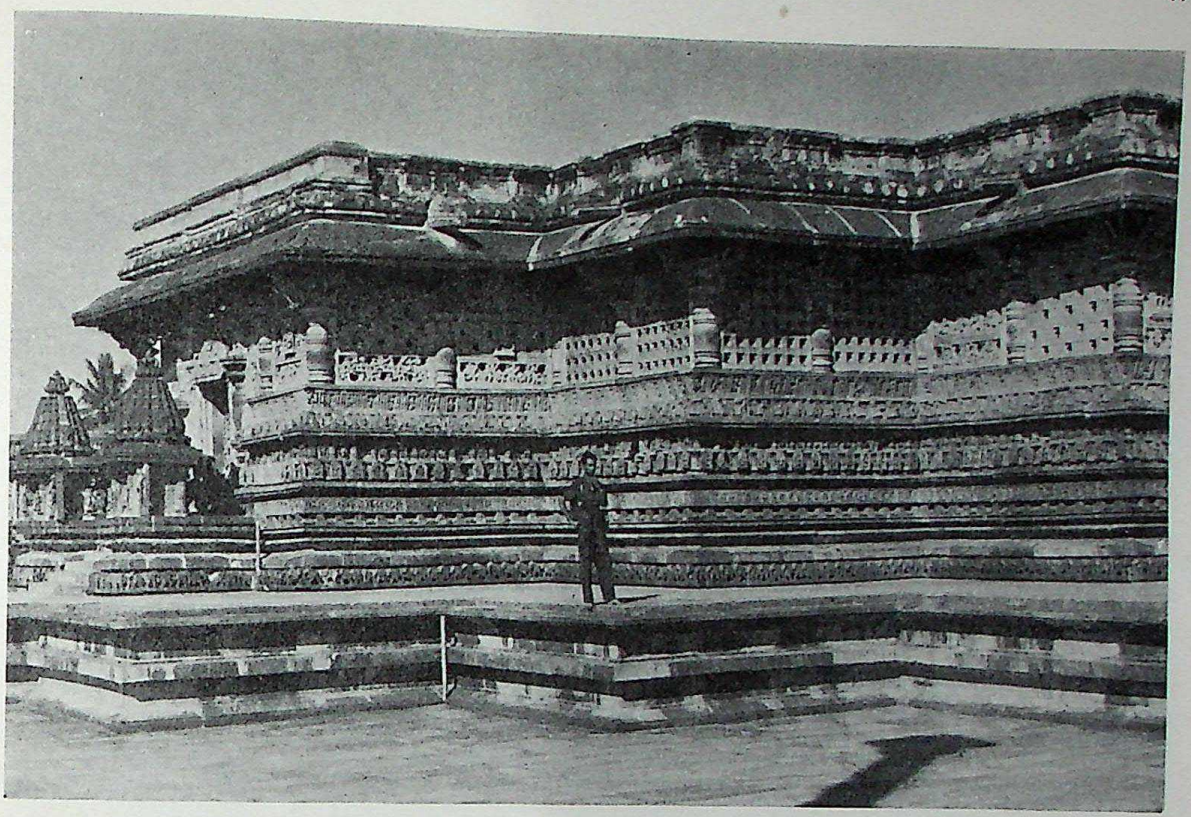


Fig. 22. The Chenna-Kēśava temple, Belur. 1967.

disappeared by 1930 and a part of it was covered by the fort wall, but "a large number of carved stones and sculptures lying about and a stone which has been discovered intact"[70] were representing the past glory of this temple. We have no idea of the exact origin of the perforated screen, but it must have been from the same rubble. As the temple goes back to 1117 A.D., the two panels may be dated in the same year.

KORAVANGALA: Koravangala in the Hassan District was a famous Śaiva centre in the middle of the 12th century. It is located at a distance of about six miles to the north of Hassan town. During the rule of Nārasiṁha I and Vīra Ballāḷa II four distinguished sons of the Śaiva brahmans, Maddirāja and Mākavve, enriched this town by erecting three ornate temples for Śiva. The village was a senior *agrahāra* called Vaḍḍa-Sāntigrāma and it was located in the Sīge-nāḍ. The four brothers, called Gōvinda, Nāka, Kaḷidāsa and Būchirāja, held high offices in the court of Nārasiṁha I and Ballāḷa II. Nāka was the "chief accountant in Nārasiṁhadēva's palace," while Būchirāja was "the sole lord for accounts, business and counsel."[72] The four brothers were so much devoted to lord Śiva that they spent the entire wealth they had accumulated on the construction and maintenance of temples. Gōvinda, "considering that of the wealth he had acquired not a *hāga* should be expended except for gods and brahmans," got a temple erected (Fig. 28) for Gōvindēśvara (after his own name) and provided

Fig. 23. A *śālabhañjikā* from the Chenna-Kēšava temple. 1967.

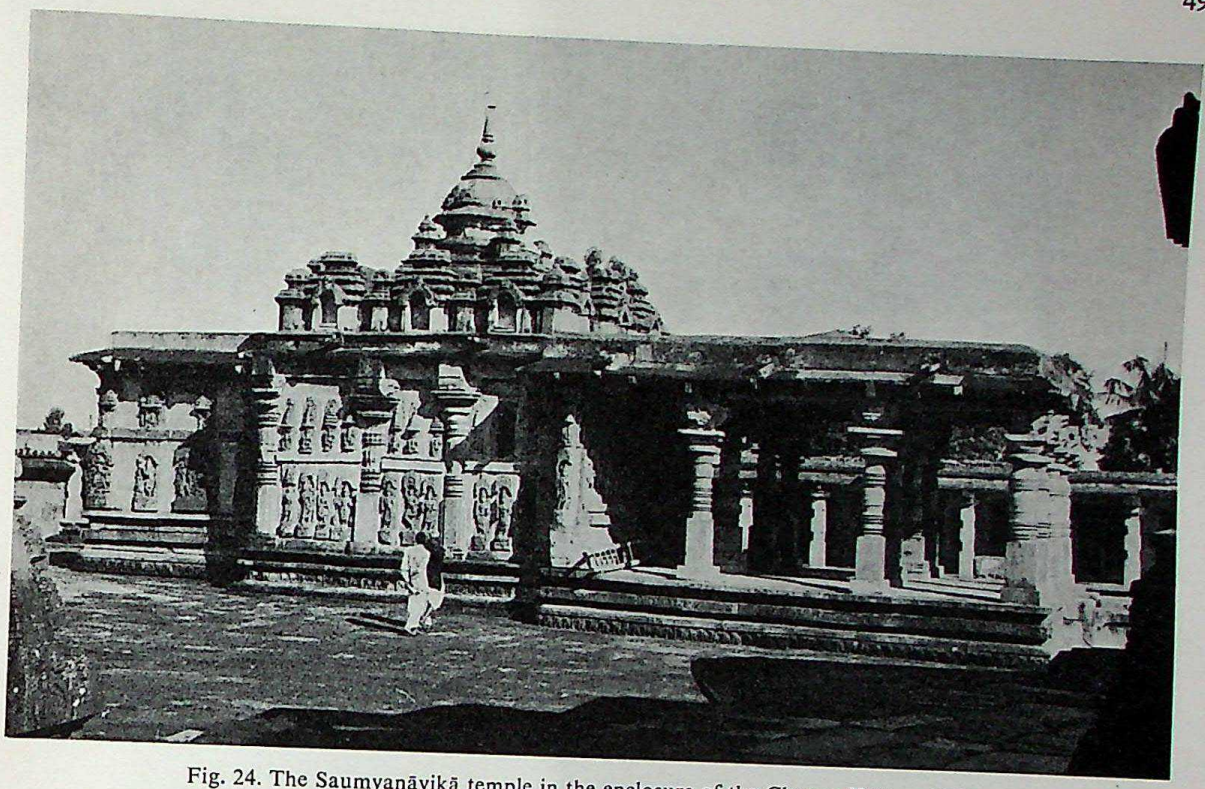


Fig. 24. The Saumyanāyikā temple in the enclosure of the Chenna-Kēśava. 1969.

funds for the services of the god, feeding of brahmans and for the maintenance of the temple in 1160(?) A.D.[73] Nākarāja, second son of Maddirāja and younger brother of Gōvinda, followed the example of the latter. He also felt "why bury ones wealth in the ground", and concluded "that the wealth he had acquired should be expended on temples and tanks." He erected a temple of stone (Figs. 31–32) for the god Nākēśvara (after his own name) at Koravangala and "gilded it with gold" in about 1168 A.D.[74] He was also responsible for the establishment of the Brahmasamudra-*agrahāra* in Kadur Taluk and for the Nākanāthēśvara temple of this place.[75] Būchirāja, "though younger than the three, their senior in good qualities", erected (Fig. 33) Būchēśvara (after his own name, but called Bhūtanāthēśvara) in 1173(?). He bought land, after paying 200 *gadyāṇas* to king Vīra Ballāḷa, and made it over to the services of the temple.[76] Of the four brothers, Kaḷidāsa appears to have erected no temple in Koravangala, for none of the inscriptions of this place mentions any temple that was either erected by, or named after, him. According to an inscription, Koravangala had only the temples of Gōvindēśvara, Nākēśvara and Būchēśvara in 1200 A.D.[77] However, Mākavve, the mother of these four, caused a tank called Mākasamudra to be excavated in about 1175 A.D., and Kaḷimayya-heggaḍe built the Kāḷēśvara temple in 1170 (after his own name) in Jakkeyanahalli which "belonged to Koravangala attached to the great *agrahāra* of Śāntigrāma".[78]

Of the three temples built at Koravangala, the temple of Būchēśvara, built by the last of the four brothers, is the largest and the most ornate of the structures of this place. It has survived almost intact

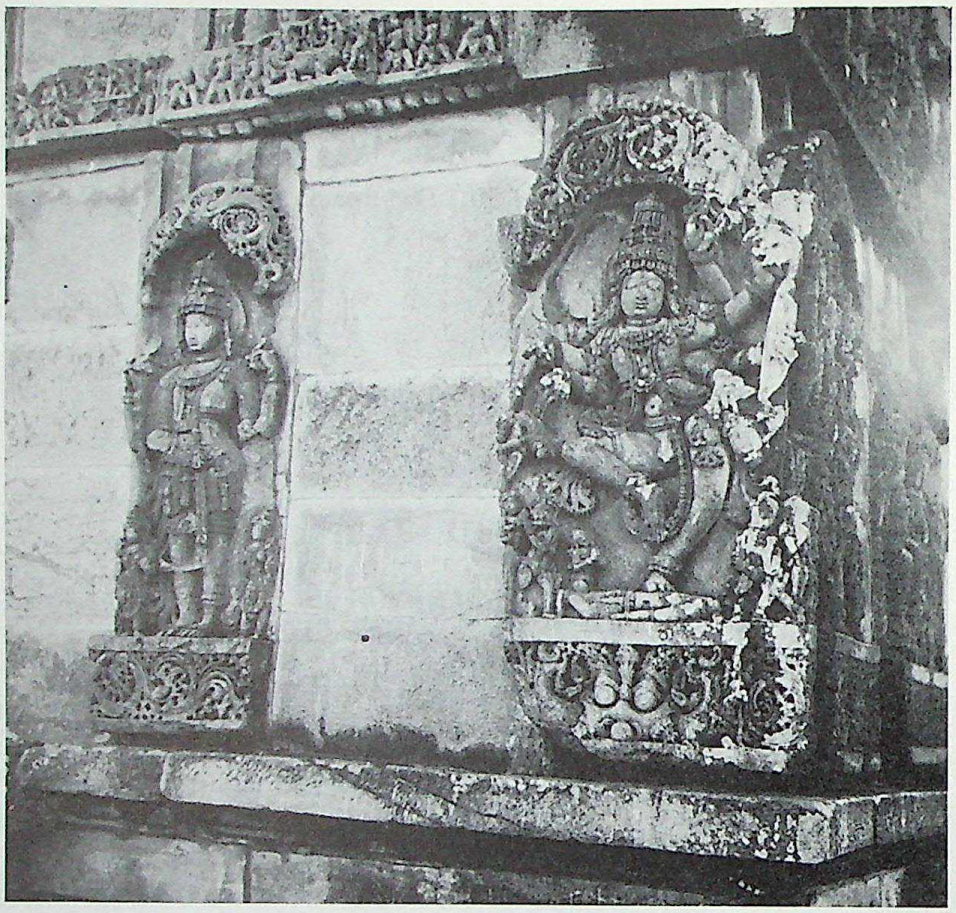


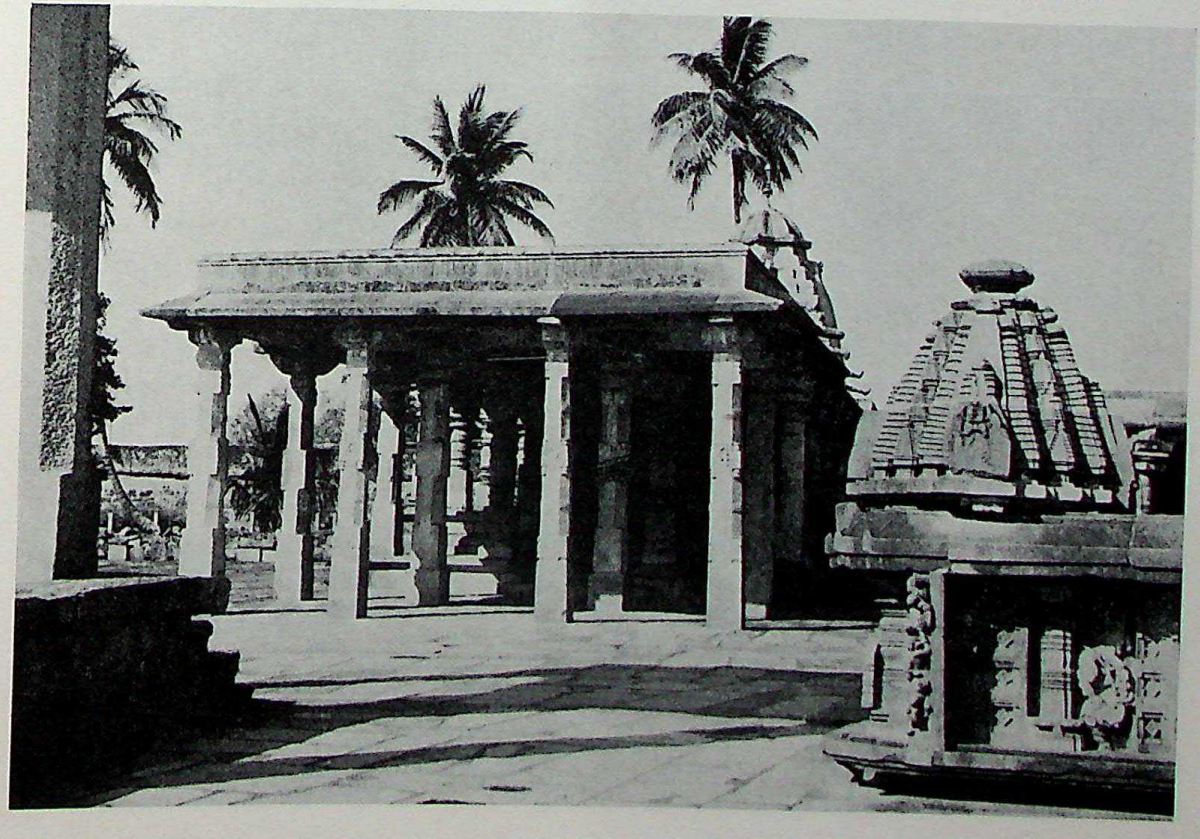
Fig. 25. Tāṇḍavēśvara and other images, on the outer wall of the Āṇḍāḷamma temple, Belur. 1969.

(Figs. 33–34) to the present. The other two are less ornate in workmanship and smaller than the Būchēśvara in size. By 1900, these temples had fallen into ruins. Løventhal collected four sculptures from this centre. All these (D.a. 781–784) belong to the ruins of the Nākēśvara and Gōvindēśvara temples. The most interesting of these is a panel, which contains a sculpture of Śiva (Pl. XVIII), dancing on Andhakāsura (D.a. 781), with musicians and his sons in attendance. This is the central panel of a lintel, probably of the *navaraṅga* doorway of the Nākēśvara temple. In 1933, the ruins of this doorway were reported to be lying close by.[79] The other three sculptures were also once enshrined in the niches and cells of these temples. A slab (Pl. LI) containing Nāga and Nāgiṇī (D.a. 784) was probably the one that was originally enshrined in the Nākēśvara temple by Nākarāja, while the image (Pl. XXIV) of Kārtikēya (D.a. 782) was obviously taken from the ruined porch of the Gōvindēśvara temple. Løventhal has admired the beautiful dome of this temple in one of his letters written (Fig. 29) to the museum.[80] All the three Īśvara temples of this town appear to have originally had Sūrya shrines attached to the porches. This is clearly seen in the present Būchēśvara temple. To the east of the porch of Gōvindēśvara is a small shrine with a finely carved vestibule doorway (Fig. 30) and from this cell comes the mutilated Sūrya image (D.a. 783) now found (Pl. XXXV) in the museum. This small shrine was dedicated to the

sun and the image under observation was consecrated in 1168 A.D., by Gōvinda.[81] Long after Løventhal sent these sculptures from Koravangala, the Director of the Mysore Archaeological Department was "told that some images belonging to the temples [of Nākēśvara and Gōvindēśvara]... had been removed by some people with the connivance of the village or taluk authorities."[82] It is probable that he heard from the local residents to where these images had been sent. The account given by Løventhal in his letter to the museum regarding the way in which these images were secured and the report given by the Director of the Archaeological Department, however, agree with each other.

HIRI-KADLUR: Hiri-Kadlur is a small village about 1½ miles from Dudda in the Hassan District. As it is called Arundhatīpura in a record of the 13th century, it was probably one of the important *agrahāra* centres of the time. It seems to have been established some time during the rule of Vīra Nārasiṁha II.[83] However, we have so far not come across any records that would throw light on the temples erected in this *agrahāra*. But it is possible that when the *agrahāra* was established, the temples for Padmanābha or Raṅganātha and Chenna-Kēśava were also built. The two temples are mentioned in the inscriptions of the place that belong to the Vijayanagara period.[84] Of these, the temple of Chenna-Kēśava (Fig. 35) has come down to the present day and it reveals an unmistakable workmanship of the Hoy-

Fig. 26. The *Sabhāmaṇṭap* and Ammanavaru temple in the enclosure of the Chenna-Kēśava. 1969.



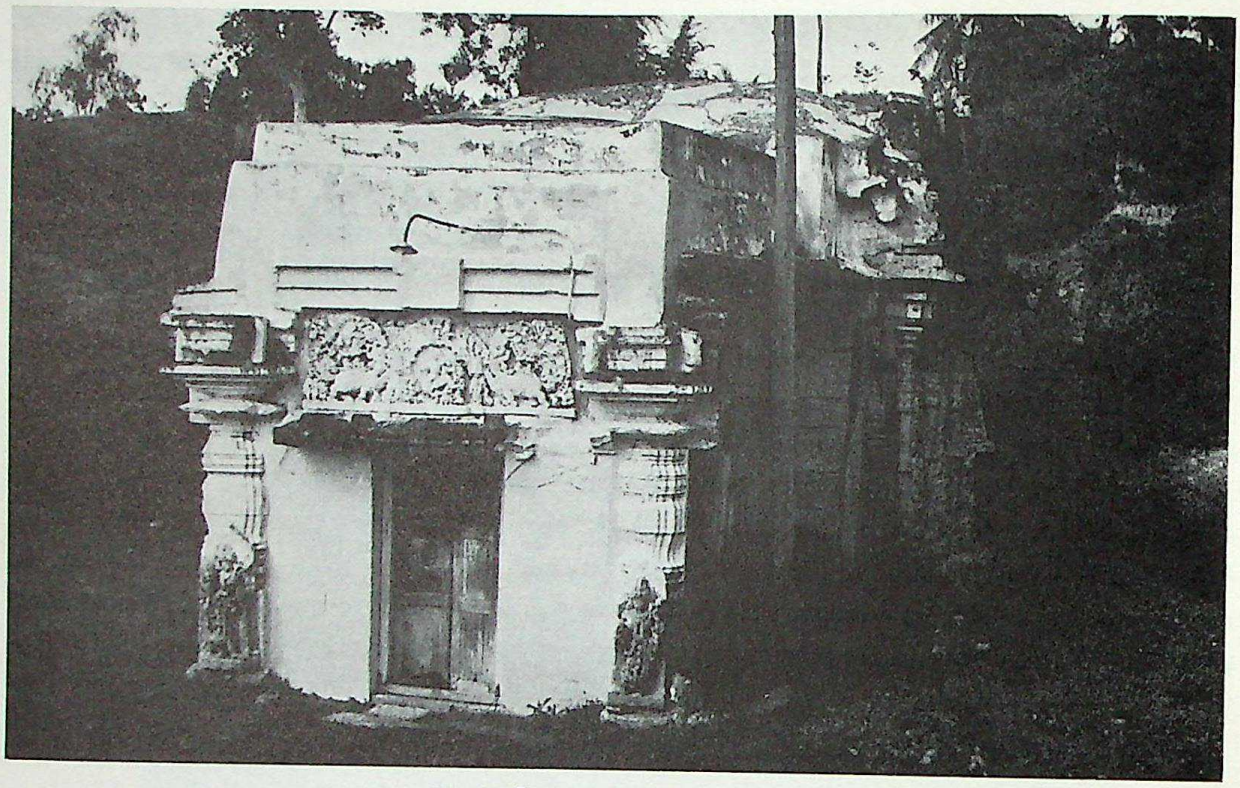


Fig. 27. Iśvara temple, Belur. 1969.

Fig. 28. The Gōvindēśvara temple, Koravangala. 1969.

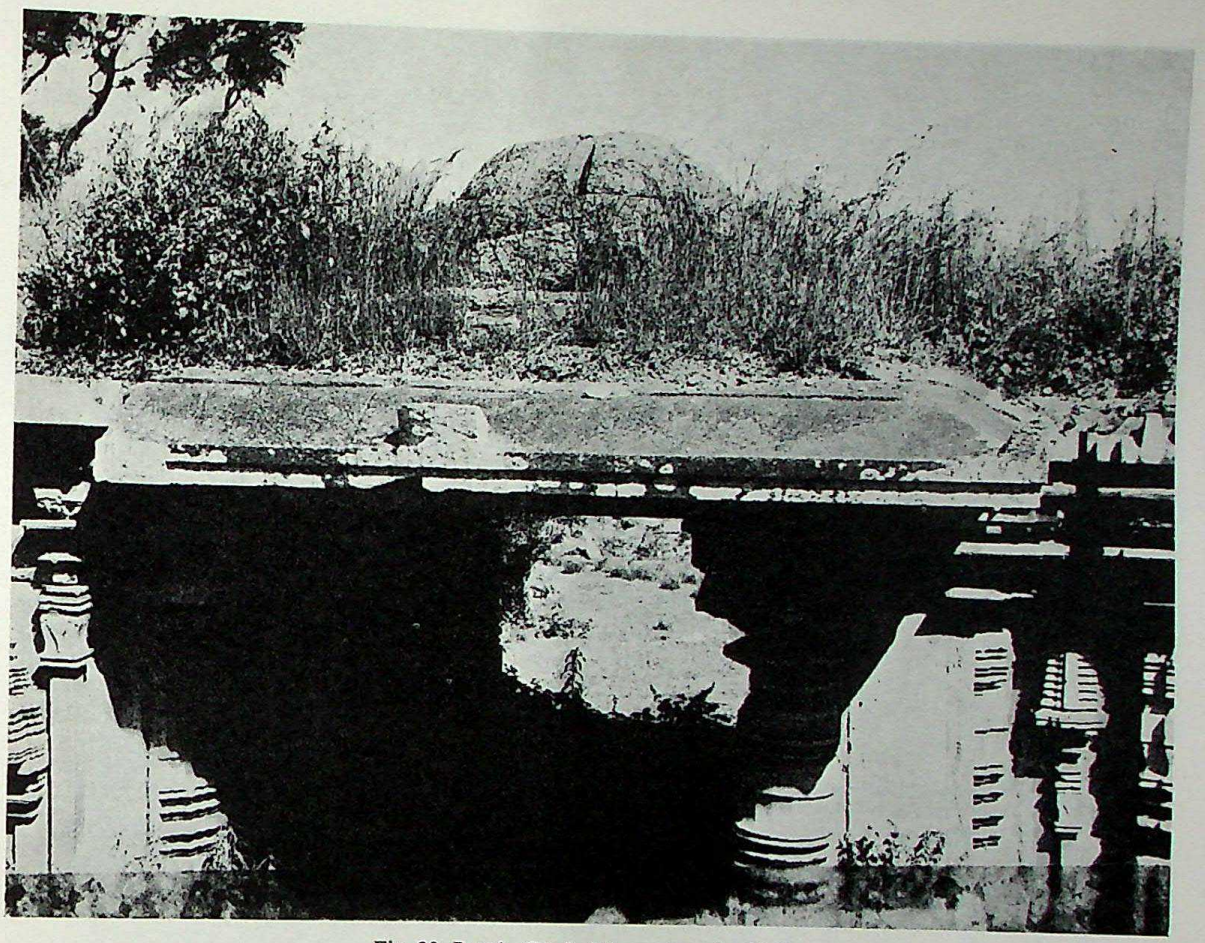


Fig. 29. Porch, Gōvindēśvara temple. 1969.

saḷa artists. But the temple of Raṅganātha has disappeared leaving very little trace. The remnants of this temple were utilised in the thirties of this century to build a temple for Īśvara (Fig. 36).[85] Even in the early years of this century, the temples of Hiri-Kadlur were in such a bad state that they were considered not deserving "the labour and expense of restoration."[86] The Director of the Mysore Archaeological Department heard from the residents of this village in 1909 that "some images belonging to the temples... had been removed by some people with the connivance of the village or taluk authorities."[87]

Løventhal picked up two beautiful pieces from the ruined Raṅganātha temple at Hiri-Kadlur. One of them is an image of Raṅganātha (Pl. XXVI) resting on Śēṣa or serpent (D.a. 790), and another is a panel (Pl. XXXII) containing the Saptamātṛkās (D.a. 791). Løventhal seems to have put all his efforts and talent into acquiring these sculptures from the residents of the village. It is interesting to recount the whole story in his own words. "After long negotiations," Løventhal wrote in one of his letters to the museum,[88] "they finally gave us Raṅga Nādar [Raṅganātha]. The men, however, would not touch it; in the end they were persuaded, but as soon as they got it lifted up from the base, they let it go and ran away. Mr. Cress and his two sons with a couple of Hassan men put it into the bandy. The women

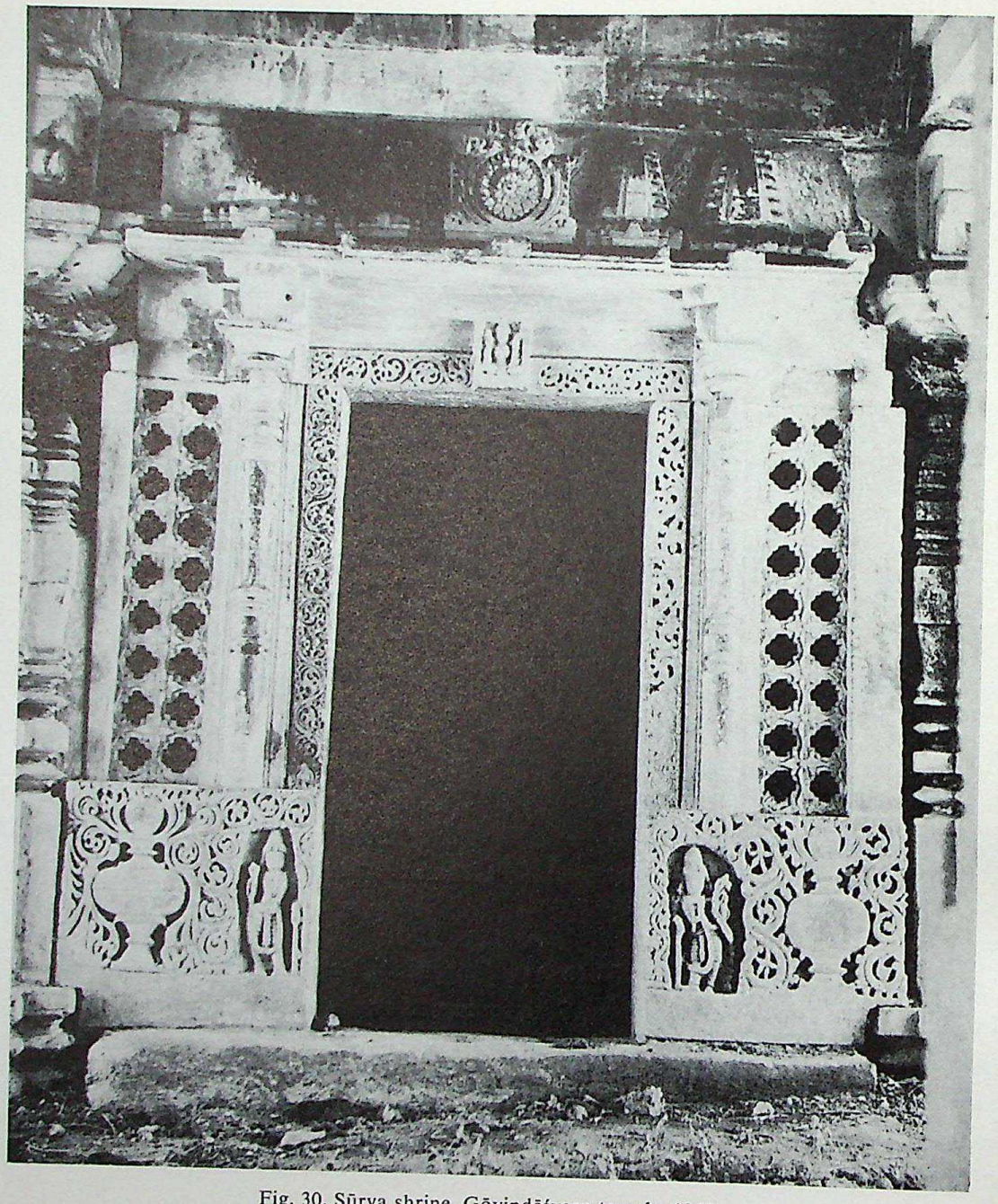


Fig. 30. Sūrya shrine, Gōvindēśvara temple. 1969.

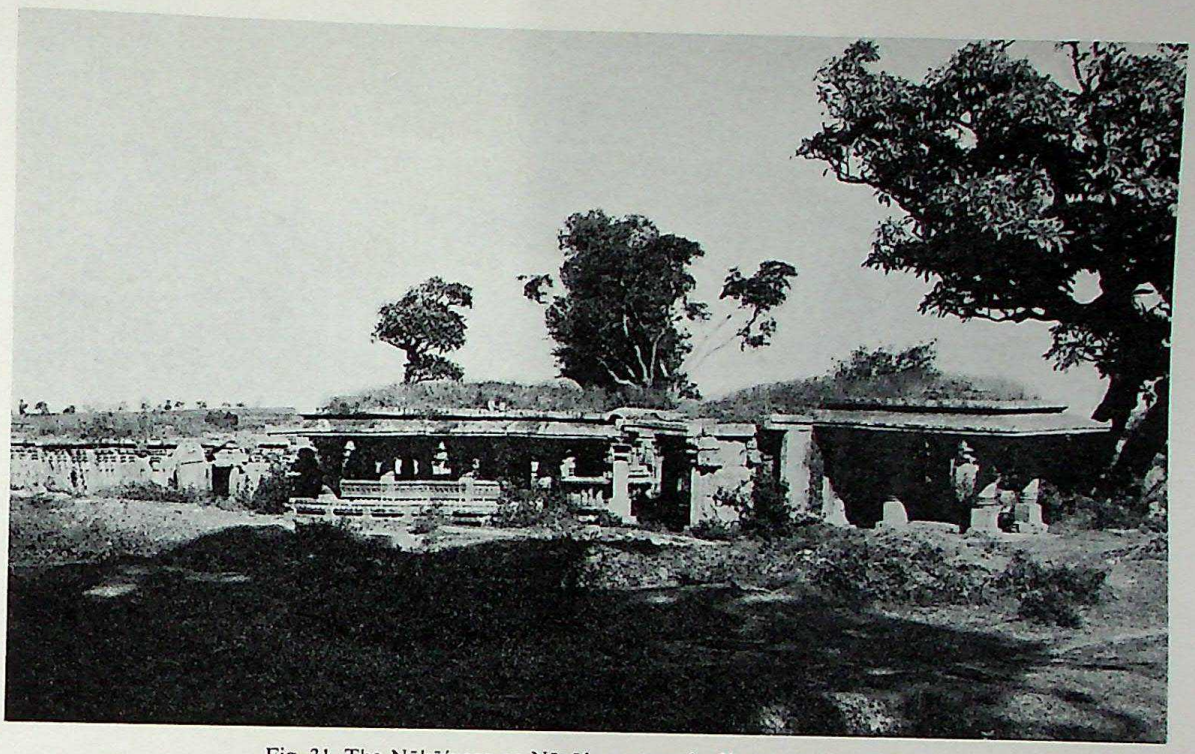
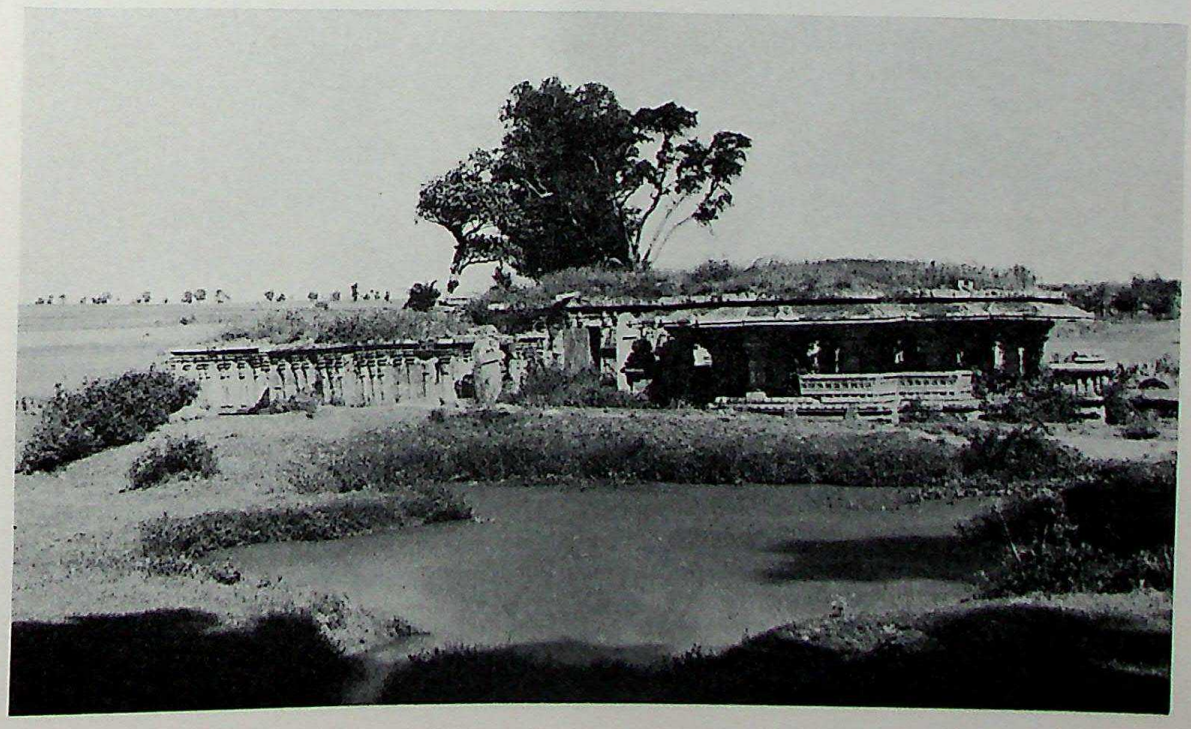


Fig. 31. The Nākēśvara or Nāgēśvara temple, Koravangala. 1969.

Fig. 32. Another view of the above temple. 1969.



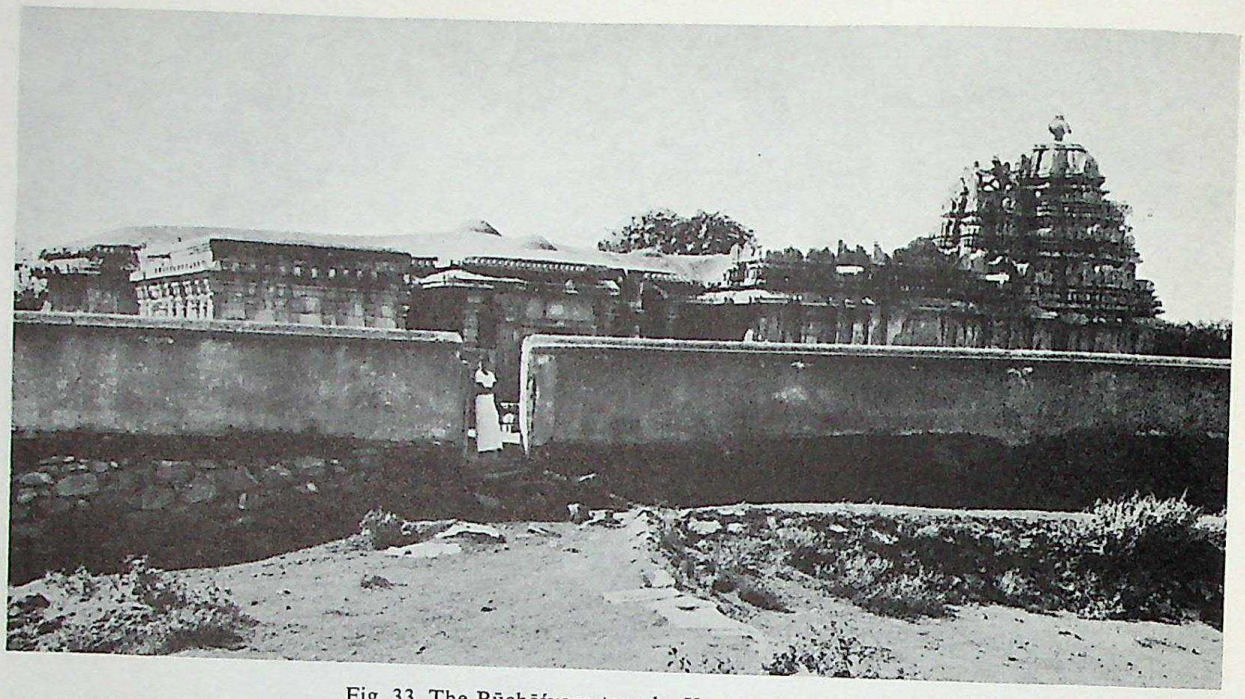


Fig. 33. The Būchēśvara temple, Koravangala. 1969.

Fig. 34. The *śikhara* of the Būchēśvara. 1969.

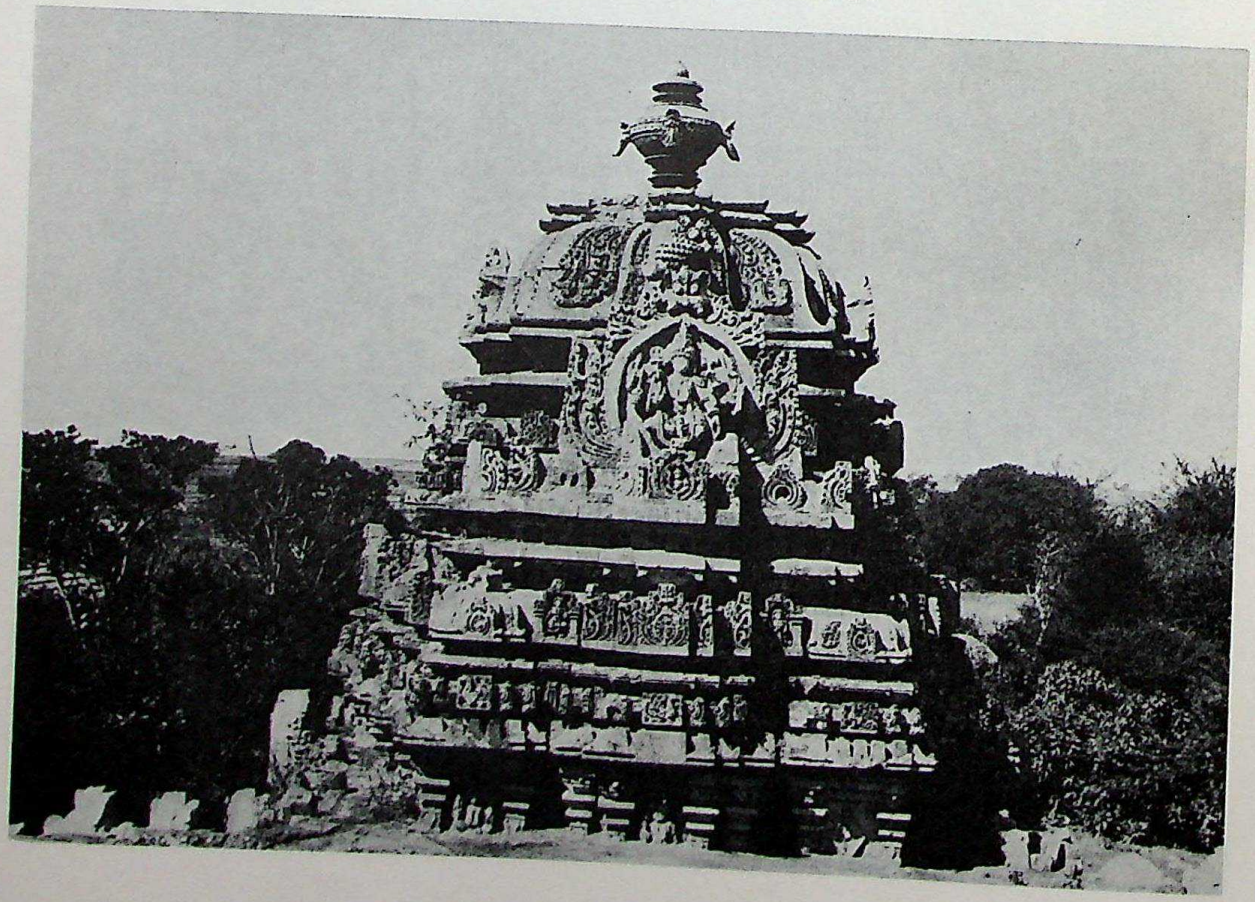


Fig. 35. The Chenna-Kēśava temple, Hiri-Kadlur. 1969.

Fig. 36. Īśvara temple built out of the ruins of Hoysaḷa temples. 1969.

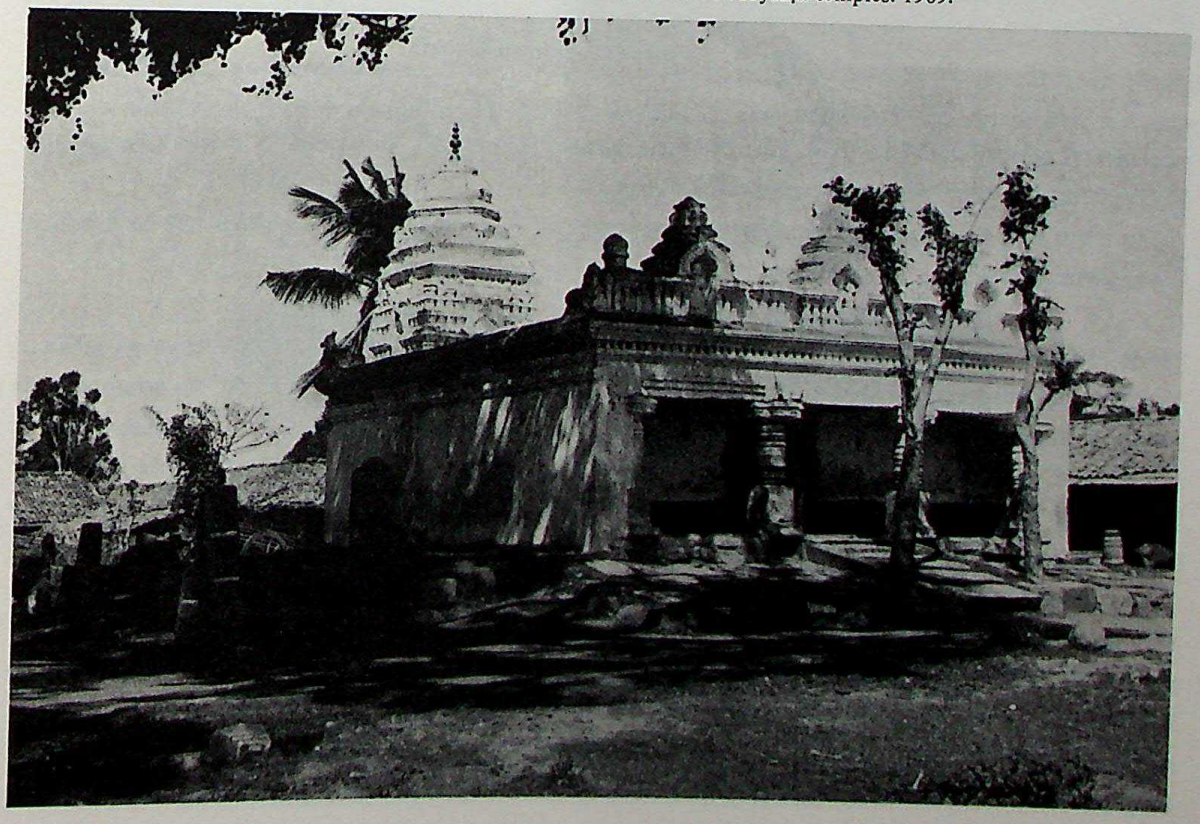


Fig. 37. Temple at Hariharapura. 1969.

wailed and whined and kissed its feet; the men shouted 'Govindah, Govindah' and like a funeral the bandy with the recumbent statue moved to Hassan."

Far from its home and its dark chamber, the image of Raṅganātha lies in an alien but cosy hall of the museum today.

HARIHARAPURA: Hariharapura is a small village in the Hassan District. It is about seven miles to the east of Dudda and about six miles to the north-east of the village Grama. To the south of this village is a deserted triple temple (Fig. 37) of the Hoysaḷa period. The exact date of its construction is not known, but its architectural features roughly resemble those of the Lakṣmīdēvī temple at Dodda-Gaddavalli of the early 12th century.[89] A lithic record of about 1313 mentions a grant given to the temple of Hariharapura.[90] The temple itself does not appear to be older than the 13th century.

The temple at Harihara is a simple but fine architectural piece of the time. It is a *trikūṭāchaḷa* structure with three beautiful towers, but its outer walls are simple and without any ornamental designs and sculptures.[91] The only sculptures found in the temple were those enshrined in the *garbhagṛha* cells and in the niches of the *navaraṅga*. We find none of these in the temple now. An image of Lakṣmī-Nārasiṁha, which was originally kept in one of the niches of the *navaraṅga*, was lying in 1920s about a furlong to the east of the temple.[92] In the other niche was an image of Gaṇapati, for the figure of a mouse,

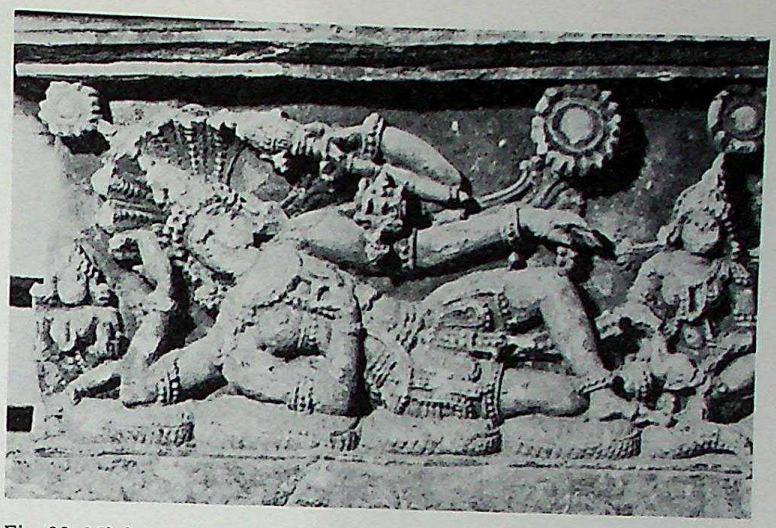


Fig. 38. Miniature Raṅganātha image on the lintel of the northern doorway, Hariharapura temple. 1969.

the vehicle of Gaṇēśa, can still be seen on the pedestal kept in this niche. Three gods were originally enshrined in the *garbhagṛha* cells: in the central cell stood Harihara, in the south cell was Sarasvatī and in the north cell was Raṅganātha. This arrangement is clear from the *lāñchhana* marks or vehicles found on the pedestals of these images. Besides, the lintels of all these three cells bear the miniature replicas of the images which were originally enshrined in the *garbhagṛhas:* Harihara (Fig. 39) on the western doorway, Raṅganātha (Fig. 38) on the northern doorway and Sarasvatī (Fig. 40) on the southern doorway. The workmanship of these miniature images reveals an honest copy of the large images.[93]

Fig. 39. Miniature images of Harihara and his attendants on the lintel of the central doorway, Hariharapura temple. 1969.

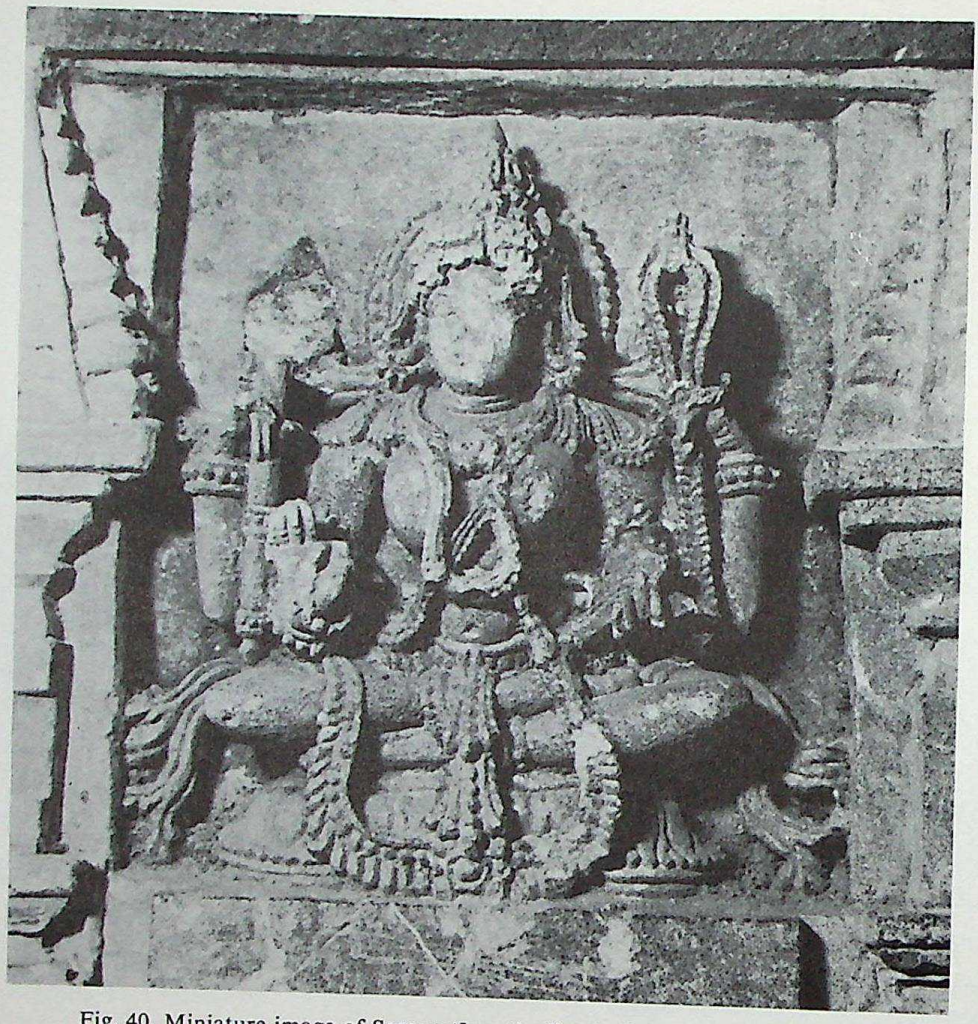


Fig. 40. Miniature image of Sarasvatī on the lintel of the southern doorway, Hariharapura temple. 1969.

When Løventhal visited Hariharapura in 1897, the temple was apparently intact but deserted for some unknown reason. He found the images of Harihara, Sarasvatī and Raṅganātha lying in the dark chambers. He also noticed that the image of Gaṇapati was missing from its original place.[94] The image of Lakṣmī-Nārasiṁha found in a niche (Fig. 41) which was small and conventional, did not appeal to him. He removed the three *garbhagṛha* images: Harihara (D.a. 786) from the central (western) cell; Sarasvatī (D.a. 787) from the southern cell and Raṅganātha (D.a. 788) from the northern cell. The remarkable similarity of the enshrined images with the miniature ones found on the doorways can be seen from the figures published here.[95] Løventhal also found a mutilated portion of (D.a. 789) the *prabhāvaḷi* in the cell of Raṅganātha, but it (Pl. VII) could not have been a part of the image. The size and shape of the *prabhā* suggest that it could originally have been above the head of Lakṣmī-Nārasiṁha. The upper part of this image is very badly damaged and the severed section of the *prabhā* is missing. In the absence of the original images, but on the strength of the miniature carvings found on

the doorway, scholars attached to the Mysore Archaeological Department made certain conjectural remarks which are proved correct by our examination of the images found in the museum.[96] However, the removal of these images to Copenhagen was known to them.

HERAGU: Heragu is another village in the Hassan District. It is about five miles to the south-east of Dudda. Løventhal seems to have gone to this village from Hariharapura. The distance between Hariharapura and Heragu is only two miles.

The history of Heragu does not seem to go back earlier than the 12th century. It is probable that it was founded during the rule of the early Hoysaḷa kings. The earliest epigraphical evidence that we have come across so far is the one that belongs to 1155 A.D.[97] By this time, Heragu had already attained some importance as a holy centre. Jakkale, wife of the great minister, senior general Chāvimayya, a *garuḍa* of Viṣṇuvardhana, got a basti erected there (Fig. 42) for Chenna-Pārśvanātha. The ruling king, Vīra Nārasiṁha I, made a grant of some land for its maintenance. In about 1174 A.D., Vīra Ballāḷa II, son and successor of Nārasiṁha I, made further grants to this basti,[98] and in 1176, the chiefs of the

Fig. 41. An empty niche in the *navaraṅga* of the Hariharapura temple. 1969.

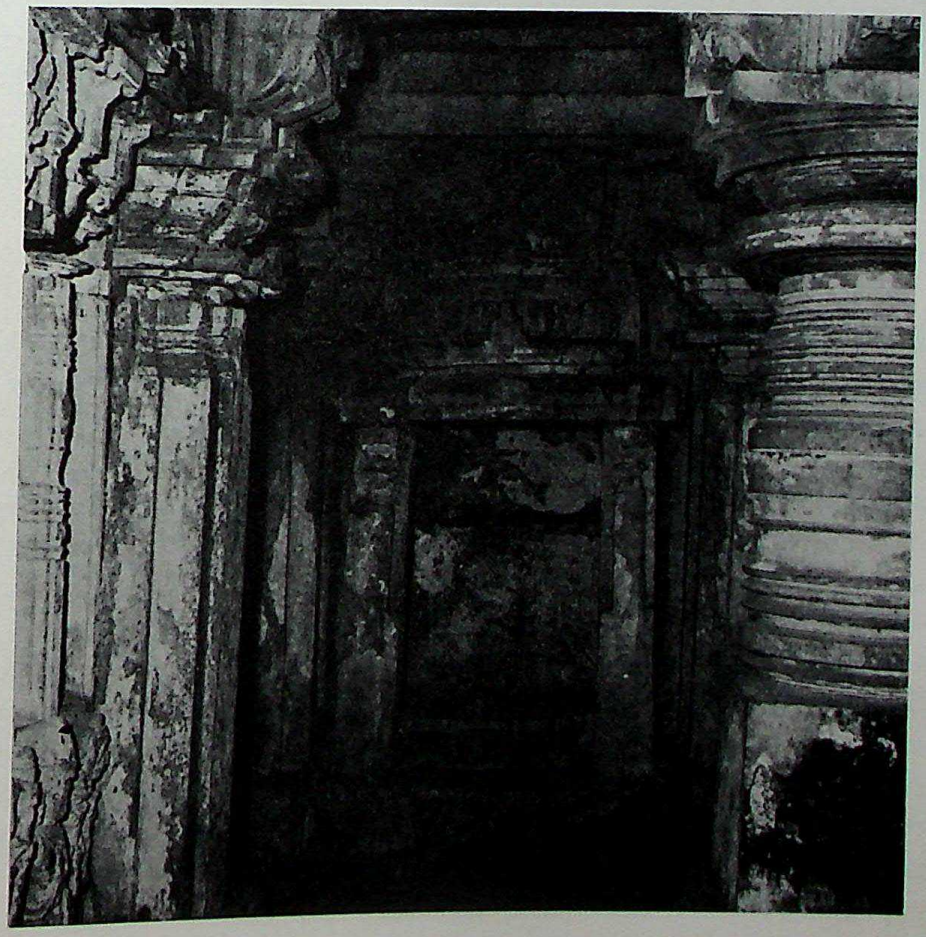


Fig. 42. A ruined temple, Heragu. 1969.

customs and the head men granted remissions of certain taxes.[99] Thus Heragu rose as a Jain centre and remained so until about the beginning of the 13th century. In 1218, however, a temple for Jaita-Nārāyaṇa was erected and a Vaiṣṇava *agrahāra* was established in this village.

Heragu seems to have grown in importance ever since it was founded in the 12th century. The *heggaḍes* and other officials of this village extended their munificent activities to the neighbouring religious centres or villages,[100] and by the 18th century this village had attained the status of a *hōbḷi*.[101]

Unfortunately the monuments of this village are in ruins (Fig. 42) now. The Jaina basti was originally a structure of considerable importance. In plan and other details, it is mentioned to have resembled the Ādinātha basti at Chikka-Hanasoge.[102] Its outer walls are plain. Excepting the five rows of cornices at the base and right-angled pilasters on plain walls, there is nothing noteworthy about the architecture of this temple.[103] It is mentioned to have been in ruins as early as the 17th century. A fortwall was built right on top of the basti and the porch that originally adjoined the *navaraṅga* has been fully destroyed now. One of the door jambs of this basti was utilised in the construction of the Kamaṭēśvara temple (Fig. 43) in the same village in about the 17th century. The lintel of this doorway still bears an image of a seated Jina, the Jaina dvārapālas and yakṣas.[104]

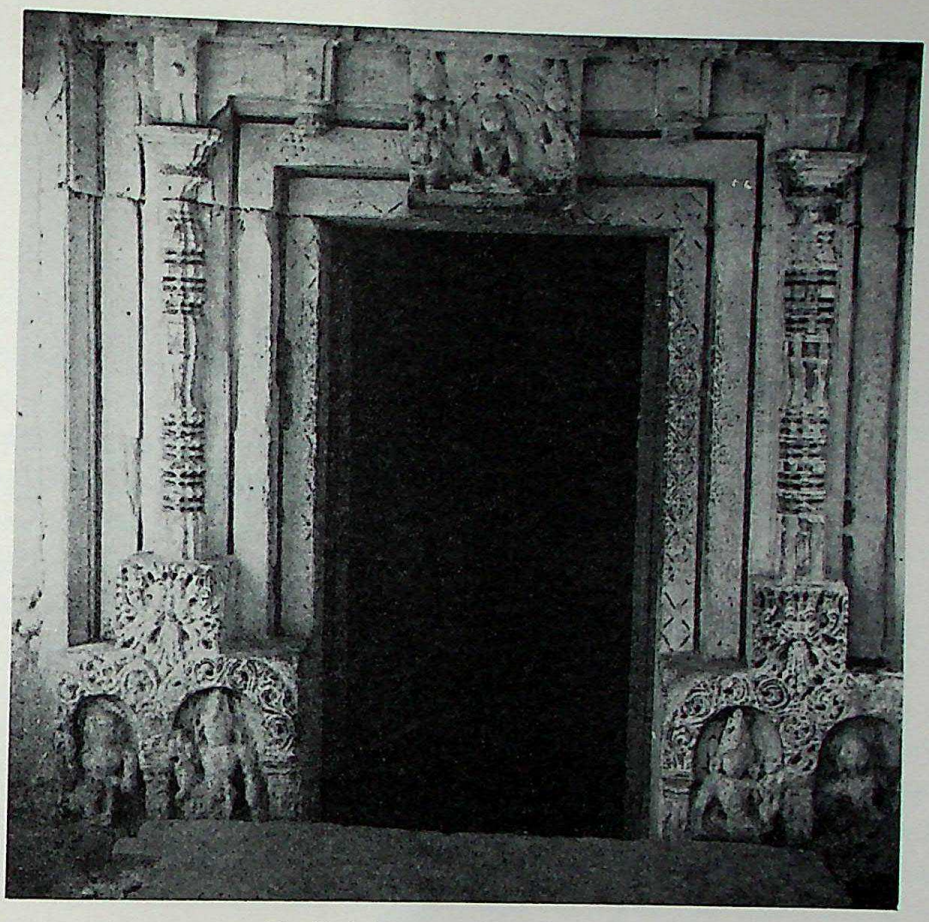
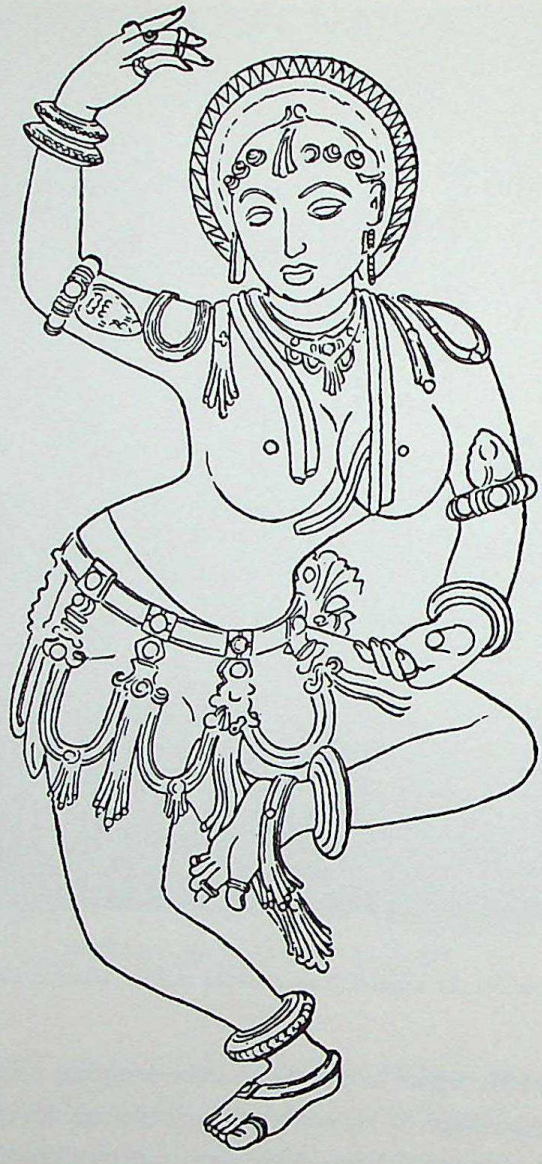


Fig. 43. A doorway of the Jaina basti
used in the modern Kamaṭēśvara temple, Heragu. 1969.

Løventhal refers in one of his letters to this basti as in complete ruins. He also noticed that there were no Jaina residents in the village.[105] He collected from the rubbles of the ruined basti an image in 1900 A.D.[106] This was perhaps one of those which were sent by Cress in the final consignment from Mysore. The image (Pl. XLV) is that of Ādinātha. (D.a. 785). As the temple itself was dedicated to Pārśvanātha, it is probable that the image was originally enshrined in one of the side cells of this *trikūṭāchala* structure.



A *śālabhañjikā*, Belur.

CHAPTER III

Iconography

The Hoysaḷa sculptures in the National Museum can be divided into: (1) architectural units, (2) enshrined and outer wall images and (3) miscellaneous works of art. The first two form part of the temple complex and have certain distinctive characteristics and functions of their own. For example, the small friezes on the basement and the large sculpture in the middle of the outer wall are primarily intended to serve a decorative purpose. The subject matter of these sculptures varies from military and mythological incidents to social and spiritual ones. The sculptures on the outer wall fall into the realm of folk as well as of fine art; while each was intended to play its individual role within a spiritual framework, it was not necessarily subjected to any sectarian or spiritual purpose. But this was not true of the images enshrined within the sanctums and niches. They were primarily meant to serve a spiritual purpose and not infrequently they betray the sectarian leanings of the patron or of the artists. These images were more carefully carved to conform to the canons of iconography than the sculptures found in other parts of the temple. However, all these sculptures can be classified, on the basis of their religious or sectarian affiliations, into Jaina, Vaiṣṇava and Śaiva. This classification may be altogether irrelevant for aesthetic and stylistic analysis, but not for the understanding of iconography of the sculptures.

I

ARCHITECTURAL UNITS

FRIEZES ON THE BASEMENT: In accordance with the architectural plan developed by the Hoysaḷa artists, the base of the outer wall of the Kēdārēśvara temple is embellished with rows of friezes. This section of the wall in most of the ornate Hoysaḷa temples (Fig. 7) is cut into horizontal sections, one row is separated from the other by a deep horizontal *grīva* or line and by a schema of sculptural themes.[1] The friezes are interesting for more than one reason: the exquisite workmanship exhibited here not only indicates the skill and dexterity of the Hoysaḷa architect but also the liberty which he enjoyed while depicting what appear like folklores or themes. The height of the basement varies from about 4 to 5 ft. depending upon the total height of the structure. The rows of carvings are conventionally arranged. At the bottom of the basement is always a row of elephants. These strong and sturdy animals (Fig. 44) appear to move with majestic gaiety and ease, unmindful of the brunt they bear on their backs. This frieze appears like a march of a well-trained battalion of elephants, suitably attired and ably ridden by the *māhuts*. Above the row of elephants comes a row of cavalry. The horses are (Fig. 45) meticulously decked and caparisoned. They are ridden by sturdy sol-

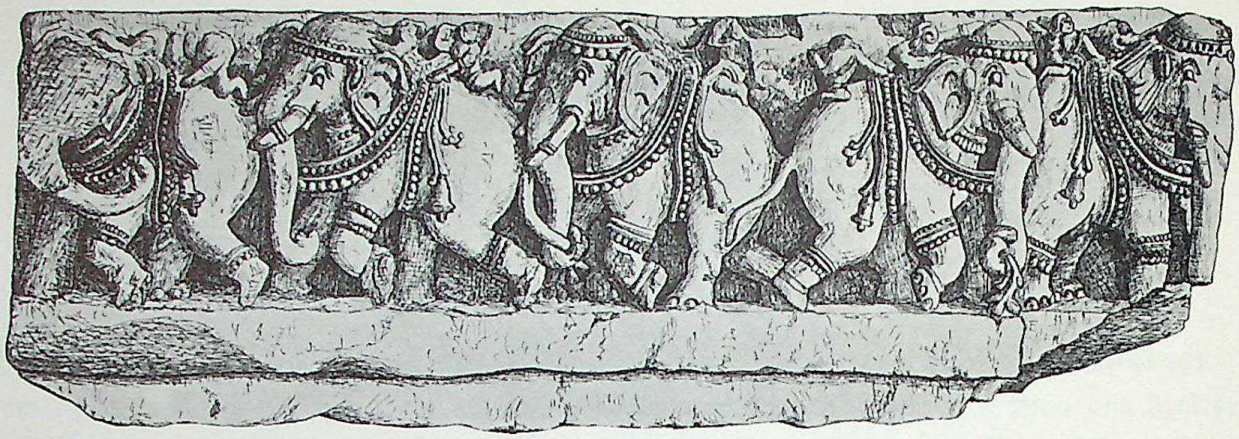
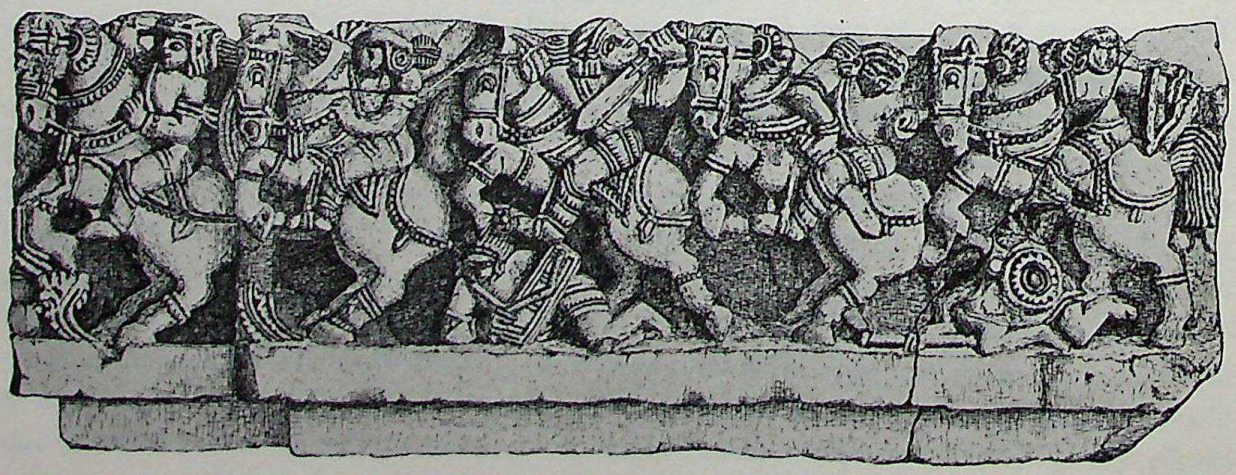


Fig. 44. Sketch: a row of elephants, Kēdārēśvara temple.

diers holding long lances or swords and shields. The dust raised by the hooves of the dashing steeds, the helplessly staggering and fallen men only to be trampled by the triumphantly marching horses, the bustle of the battle on the one hand and the frenzied march of the cavalry on the other, present a picturesque sight of a battlefield. Some of the mediaeval sculptors were soldiers too; battles and fights were commonplace events of their daily life. These sculptures are presented in a realistic and articulate way; every frieze, or every portion of it, has a melodramatic quality. The majestically marching elephants, in some ways, contrast with the hustle and bustle of the rushing cavalry.

Above the row of cavalry comes a frieze of delicate, intricate scrolls. They are wonderfully conceived and skilfully executed. Above the row of scrolls comes a row of lions – these animals are as majestically moving as the elephants, but the former are conventional and the latter realistic. No two elephants and horses appear to be identical and the Hoysaḷa artist seems to have taken infinite pleasure in effecting this subtlety and variety. A row of scrolls is repeated above the row of lions. It is sometimes a copy of the one found below, sometimes different in minutiae. Then comes the most interesting row which contains scenes from mythologies, especially from the Bhāgavata, Rāmayaṇa and Mahāb-

Fig. 45. Sketch: a row of cavalry, Kēdārēśvara temple.



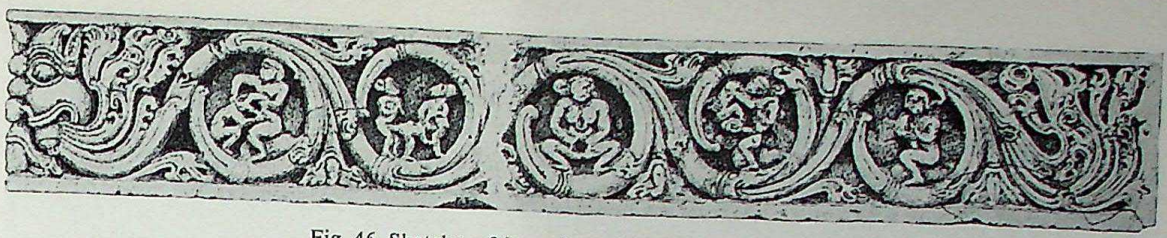


Fig. 46. Sketch: a frieze of scrolls, Hoysaḷēśvara temple.

hārata. Through these mythological narratives the sculptors incidentally throw light on the social, spiritual and economic conditions and outlooks of their contemporaries. Through them we can capture a glimpse of the habits, customs and attitudes of the mediaeval people. The whole epic is never portrayed on any single temple wall – and such a task would have been impossible for any group of artists – but the most interesting incidents from the Rāmāyaṇa, Mahābhārata, Bhāgavata and some other popular accounts are selected and delineated. To a mediaeval connoisseur these were both entertaining and educative.

Above the row of mythological and epic scenes come the rows of *yāḷis*, or conventional sea-elephants or crocodiles, and *haṁsas* or swans. The top two rows, like those of scrolls and lions, are always conventional.

This is the usual arrangement of the friezes on the basement of the outer walls of the ornate Hoysaḷa temples dedicated to Śakti, Śiva and Viṣṇu. However, this pattern was often modified to suit the size of the structure and tastes of the architects. In large structures like the Hoysaḷēśvara temple at Halebid,[2] it was possible to plan the basement elaborately, but not in small structures like the Mallikārjuna temple at Basural,[3] Lakṣmīnārāyaṇa temples at Nuggihalli and Javagal[4] etc. The Kēdārēśvara temple, however, has all these rows, arranged in the following order from the bottom: rows of elephants, cavalry, scrolls, lions, scrolls, epic incidents, *yāḷis* and *haṁsas*.[5]

A fragmentary portion of the basement of the Kēdārēśvara temple is found among the collections of the museum. These friezes are irregularly arranged now and some rows are missing. In one section (Pl. I; D.a. 802) friezes of elephants, lions and *haṁsas* are arranged one above the other. In another, a frieze of horses (Pl. III; D.a. 803) and another small frieze of *yāḷis* (Pl. II; D.a. 800) are placed one above the other. Of the five friezes represented here, the elephants and the lions are portrayed in the conventional majesty and poise of the Hoysaḷa school; the frieze of cavalry exhibits certain features that are rare even among its works.

A GROUP OF DANCERS: The mediaeval sculptor was part of the rural, social complex of his time; he contributed to and benefitted from it. Although the traditions and customs were familiar to him, he rarely learned them from books. His knowledge of epics and mythology was not what he had derived from the palm-leaf manuscripts; in many cases, it was nothing more than the impressions of the story-tellers or the plays seen in the open air theatre of his village. Music and dance swayed his life and shaped his social and spiritual attitudes. He sang songs to win his lord, to win his love; he danced in ecstasy to the rythmic tunes of folk and traditional music. Drums, flutes, *vīṇās*, bells, cymbals and many other musical instruments were used by him both in temples and in social gatherings. These experiences

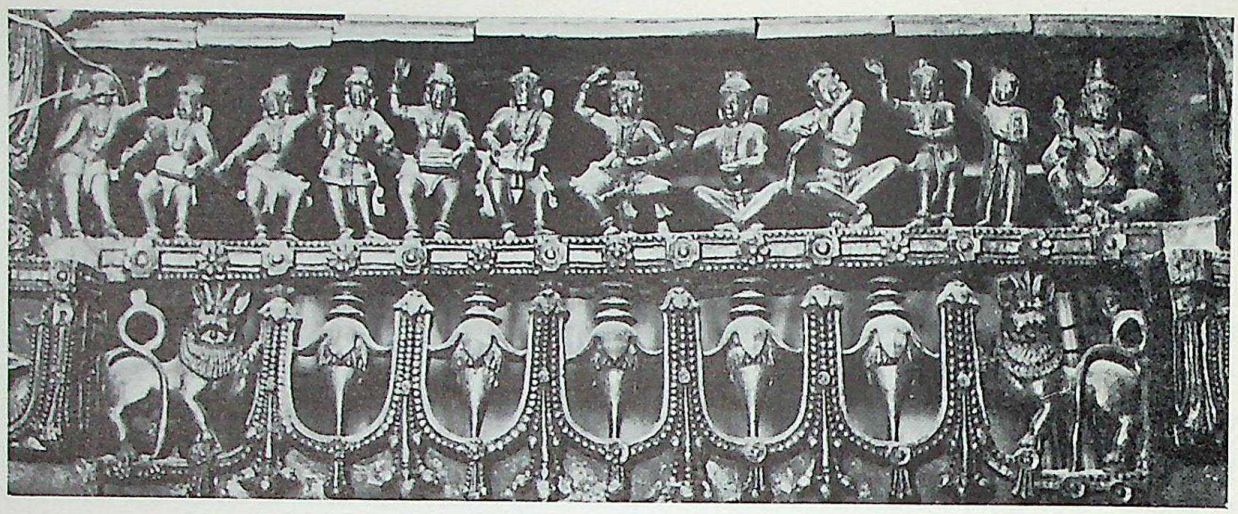
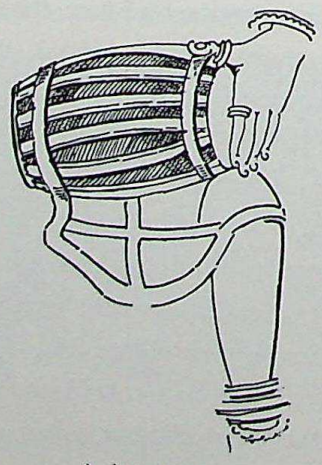


Fig. 47. A dancing group: lintel of the vestibule doorway, Chenna-Kēśava temple, Belur. 1967.

helped him to interpret the mythological incidents that contained both spiritual and social messages for every one in the society. One panel (Pl. V; D.a. 817) represents such a group of dancers with a lady amidst them. To the right of the lady-dancer are four drummers and to her left only one. It is obvious that it is only a part of a large panel with other musicians missing now. It is a remarkable piece of work but typical of this school. Such panels are found in most of the temples of this time and attention may be specially drawn here to a group on the vestibule doorway of the Chenna-Kēśava temple at Belur (Fig. 47). The men with their heavy chignons, judiciously decked ornaments, and scarfs tied round their heads and hips (Pl. V), beat drums to the rythmic steps of the swaying dancer. The drums are differently shaped and are either tied to their waists or hung down from their shoulders. The sound of the drums appears to have engrossed them, they beat and dance at the same time, balancing their drums on their knees, a scene that mildly reflects the ecstatic moods of a group of folk dan-



A drummer.

A group of dancers-musicians, Halebid.

cers. The men are robust and bear a rural simplicity. The lady appears to be completely overwhelmed with the beat of the drums and the jingling music of her ornaments. Her right hand is thrown in the *lōla-hasta* and her left is meaningfully held in the *svarga*. Her body is bent in multiple flexion, but her face has retained the serene moods and expressive gestures that go with the art of dancing. Dance, drama and music are interspersed in one small frieze and they together mirror the spirit and culture of the time.

FRAGMENTS FROM RAILINGS: The two panels which have been collected from the ruined (Pañchaliṅgēśvara?) temple at Halebid originally belonged to the basement wall of that temple. The rows of friezes which are usually six at the base of the outer wall are generally reduced to three or four on either side of the main doorways. The first four rows from the bottom are continued here also, but the rest of this section is changed near the entrance. Instead of scrolls, *yāḷis* and *haṁsas*, one sees here a slightly projecting railing with miniature sculptures of gods, goddesses, dancers, musicians etc. Above these come rows of miniature *śikharas* and of scrolls. The railings of the northern wall of the Kēśava temple at Somanathapur,[6] the entrance section of the Kēśava temple at Belur[7] and many other temples of this school may be offered as examples to this.

The panel containing miniature *śikharas* or spires (Pl. IV; D.a. 807) is probably a mutilated section of the Pañchaliṅgēśvara temple at Halebid. The Hoysaḷa artist took infinite pleasure in designing such miniature towers not only on the railings but also on the upper section of the outer walls and on other portions of the temple. Literally, hundreds of such miniature models can be found in the temples of this school. In the panel under examination, we find four such examples and each of these differs from the other in several ways. The intermediary space between one *śikhara* and the other is covered by sculptures of lions and soldiers. There is a miniature image of a lady in the niche of one of these towers. Underneath each of these spires probably stood a divinity, in a row; but this portion of the frieze is missing now. These towers are not the best examples of their class, but they are typical of this school. Each of these towers is terminated by a conventional *kalaśa* motif. The planning and the exe-

cution of the two central towers are roughly identical, except for the central band that vertically runs unbroken in one and is broken at two stages in the other. All spires are conical and star-shaped with sixteen and twelve angles, a plan that is generally adopted for the construction of the temple also. But the miniature *śikharas* found on such railing and even on parapets or other parts of the temple do not necessarily reflect the actual plan of the temple. At best they reveal the multiple models with which the Hoysaḷa architect was familiar or the models that he was capable of devising.[8]

A DANCER WITH TWO MUSICIANS: Above the row of the miniature *śikharas*, the Hoysaḷa architects arranged another frieze bearing sculptures of varied themes. In the majority of temples, these are either erotic scenes or dancers and musicians.[9] A frieze (Pl. VI; D.a. 622) which probably comes from the Pañchikēśvara temple at Halebid, is a good example of this. It is horizontally divided into three sections: the one at the bottom is a running band of scrolls with flowers and buds filled within the convolutions; the other at the top is a repetition of the same band, but different in details of workmanship and pattern. The intermediary space is divided into three sections, two buttresses stand in between one and the other. The sculptures in this band contain a rapturous dance scene of a group of robust rural folk. In the centre of the panel is a dancer-musician with a *vīṇā* in his hands. He stands in the *ardhāsana* with his hands thrown in the *lōla* and *svarga-hastas*. To his left is a drummer and to his right is another man with a flute. The frieze originally contained some other musicians and perhaps some dancers, for such long railings are not uncommon in the Hoysaḷa structures. This fragmentary portion reveals all the vigour and force which the sculptors imparted to the original work. The all male dance represents a typical rural revelry of mediaeval times. All have stringed head-bands, armlets, bangles, *yajñōpavītas* and other ornaments; but the dancer has, in addition to all these, six rows of jingle-bells on his ankles. The chignons of the musicians and the steps of the dancer appear to move with the rythmic beat of the drum and the melody of the flute. The music of the jingles caused by the movement of the steps of the dancer appears to merge with the music of the flute and of the drum. The scene is set on a stage as if the hanging bead-drops would fall at the finish. The miniature columns are realistic and reflective of the columns found within the temple. This type of pillars is not unknown in the Hoysaḷa temples although in a typical Hoysaḷa structure the central block of the pillar is converted into a bellshape.

PERFORATED WINDOWS: The rectangular block with symmetrically arranged square-holes and rosette reliefs (D.a. 793) is a perforated screen the type of which one frequently meets on the outer walls, or on the side walls of the doorways leading to the vestibule or *garbhagṛha*, of the Hoysaḷa temples. The block under observation comes from the ruined Viṣṇuvīśvara temple of Belur. Besides serving as architectural units and enhancing the beauty of the temple, these screens let air and light into the dark halls and protected the halls of the temple from heavy wind and rain. Some of these screens are of infinite variety and beauty – the subject matter depicted on them varies from a mechanical repetition of floral and scroll patterns to *purāṇic*, and classical dance, themes.[10]

DOORWAYS AND LINTELS: The doorways and ceilings of the Hoysaḷa temples are not only elaborate but also the most fascinating architectural parts in the structures. The door jambs are usually cut into many vertical sections and each one of these sections is carved with a different geometrical and floral design. The doorways of the Hoysaḷēśvara temple at Halebid and of the Chenna-Kēśava temple at Belur are typical examples of this class. At the lower section of the door jambs will be the *dvārapālas* of the main deity; the iconographic features of the former usually conform to those of the latter. The lintel of the doorway is almost invariably the most ornate of this section. One such doorway which comes from the Kēdārēśvara temple at Halebid, is found in the museum. It is (Pl. IX; D.a. 665, A) kept intact. The two *dvārapālas* who stand in the *tribhaṅga* with their attributes and attendants (Pls. XIII-XIV) will be observed later. The door jambs are divided into seven vertical sections; three of these project forward in the form of pilasters. Almost all sections bear elaborate, geometrical or floral designs on their outer faces. The most interesting portion of this doorway is the lintel. It is minutely carved and divided into three sections. In the centre (Pl.X), in a squarish niche, is the dancing Sarasvatī with *aṅkuśa*, *pāśa* and *vīṇā* in her hands. To her left and right, both at the lower and upper corners, are four men with drums, *tāḷas*, cymbals etc., beating them to the steps of the dancing goddess. Female *chauri*-bearers stand against colonnettes, under miniature *śikharas*. They hold *chauris* in their inner hands. On either side of this niche, the extended sections of the lintel are divided into rows of dancers and musicians and of heroes and warriors. The section to the right of the goddess (Pl.XI) has two male and a female dancers and each one of them is flanked by two or more musicians with drums, *tāḷās*, flutes etc. The musicians are as much moved by the steps of the dancers as by the sound of their own instruments. The lower portion of this section is partly damaged. There are lions standing on their hind legs, soldiers with swords and shields and Saḷas fighting against lions. The shields are long and rectangular; the swords have broad blades. Most of them, dancers, musicians and soldiers, have stringed *yajñōpavītas*, heavy chignons and short lower-garments. They wear ornaments, but these are simpler compared with the larger reliefs of gods and goddesses (Fig. 8). The section to the left of Sarasvatī (Pl. XII) is parallel to that of the other section. In the latter there are also three dancers. Each one of them is flanked by musicians holding different types of drums, *tāḷas* and flutes. At the lower section the Saḷas are attacking lions. In dress and other detail, they agree with the images found on the other section.

Another fragmentary section of the door jamb is arranged in the museum above the doorway of the Kēdārēśvara temple. (Pl. IX; D.a. 665, B). It was originally the lintel of the *garbhagṛha* or vestibule doorway of the Kṛṣṇa temple at Halebid. It is preserved intact. It is divided into three sections – in the central niche is Kṛṣṇa dancing or punishing Kāḷiya, while the latter's consorts and attendants are begging for mercy. Kṛṣṇa has trampled the hood of the snake from his left leg and has held aloft its tail. The victory of the lord over the evil force is celebrated by the joyous folk, the *gōpālas* or cowherds. The powers of the lord have evoked awe and respect in them. Some pray with folded hands and offer flowers and food; others dance in joy and ecstasy. The section to the right of Kṛṣṇa (Pl. XVI) and another to his left (Pl. XVII) are carved alike but the devotees dominate in the former; musicians with *śaṅkha*, *jāgaṭe*, *tāḷa*, *mṛdaṅga* dominate in the latter. Unlike the lintel of the Kēdārēśvara temples,

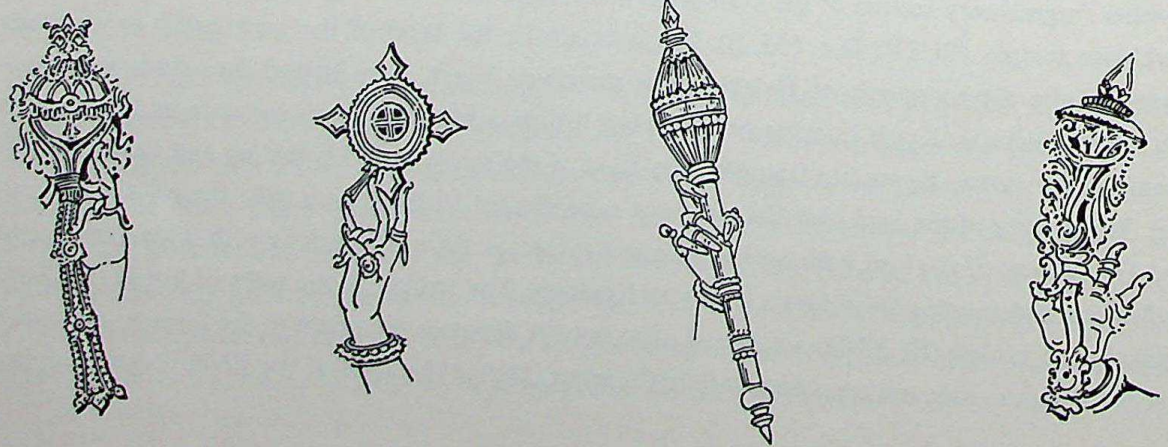
lions and Saḷa motifs are absent in the lower sections of the present lintel. We find here only dancers, musicians and devotees. Each one of them is arranged against a projecting section of the lintel.

More elaborate lintels are represented by Plates XVIII and XIX.

UNFINISHED SCULPTURES: The three unfinished sculptures found in the museum appear to come from a ruined temple of Halebid. They could have originally formed part of the Pañchaliṅgēśvara temple. One of them (Pl. XLII; D.a. 816) is a Yakṣa seated in the *ardha-paryaṅkāsana* with a *padma* in his right hand and a *phala* in his left. He is seated in a niche. The Yakṣa is conventionally carved with a pot-belly, a crown and a number of other ornaments that are commonly met with in any sculpture of this school. The *vaijayantī* of the Yakṣa is fallen on the pedestal in the form of a semi-circular arch. The *phala* and *padma* appear to be too large for the hands of this image. This type of sculpture is usually found in the *śikhara* and on the parapet of the Hoysaḷa structures whether they are dedicated to Śiva, Śakti, Viṣṇu or Jina. They are regarded as guardians of the structure, though in some Jaina bastis they often play certain interesting roles.

Another miniature image found standing in a niche is also from a ruined temple of Halebid. The niche is slightly different from that of the Yakṣa image observed above. The miniature figure in the niche (Pl. XLI; D.a. 815) is that of Viṣṇu. He bears in his four arms (from the top right hand, clockwise) *śaṅkha*, *chakra*, *gadā* and *padma*, the main attributes of Viṣṇu. The order in which these attributes are borne enables us to identify the image as that of Kēśava. There is nothing extraordinary about the image. Hundreds of such images are carved on the parapet of the temple as part of the decorative complex of Hoysaḷa architecture. Such miniature images can also be found on the *śikhara*. I am inclined to think that this image originally belonged to the ruined Pañchaliṅgēśvara, for it is not unusual to find Viṣṇu images on Śaiva structures in this period.

Viṣṇu's four attributes: *saṅkha*, *chakra*, *gadā* and *padma*.



Another image (Pl. XLIII; D.a. 814) which comes from one of the ruined temples of Halebid is that of a lady standing in triple flexion or *tribhaṅga*. She holds a mirror in her right hand and a *phala* in her left. She stands against an arch-shaped *prabhā* with the usual floral designs but without a *kīrtimukha* motif. She is apparently absorbed in admiring her own reflection in the mirror and unmindful of the monkey that tries to reach her left hand. The sculpture which was almost completely finished is badly weathered now. The bend at the waist is rather crudely worked out. The heavy arms and legs, the bulky breasts and broad hips are burdened with the weight of a number of ornaments that rather rob off than add to the grace of the figure. The sculptor has bestowed more attention on the details of the decorative ornaments than on the physiological proportions, a defect common in the sculptures of this school. It is difficult to determine the exact place from which this sculpture has come. It is apparently an independent image. The projections at the top and at the bottom seem to point out that it was originally fixed into sockets. Images of this type are commonly found either on railings or serving as bracket figures. They are also found in the *śikhara*, especially at places where one section of the *śikhara* meets the other. The size and the workmanship of the image under examination make me feel that it could have been part of a *śikhara* or a parapet.

One of the main features of Hoysaḷa architecture is the accommodation of bracket figures between the projecting eaves and the main walls of the temple.[11] In some instances we come across such figures on the upper portion of the pillars in the *navaraṅga*. Fixed at an angle of 45° or 50° these figures can be fully seen standing on the platform of the temple. The method of inserting bracket figures was neither devised by, nor a distinctive feature of the structures of, the Hoysaḷas; for, bracket figures of interesting variety and of various sizes are found in some of the early and later-Chālukyan temples.[12] But undoubtedly the popularisation of these figures goes to the Hoysaḷas. A judicious placement of these figures helped to enhance the importance of the sculpture as well as of the temples. One such bracket figure, unfortunately of very inferior workmanship, is found here. The figure of the lady-dancer (Pl. XXXVIII; D.a. 623) is rather heavy and stumpy. The sculptors seem to have laid stress on roundness, a round head placed on round and heavy breasts which in turn appear to be balancing on the circular surface of the hips. The roundness of the composition is very much emphasized by the convex bend of the figure itself. Everything seems to be exaggerated here; as a result, the sculpture is anything but natural. The hands are thick, the legs are heavy, the thin waist is in contrast with the thick neck, the breasts are slightly vertically stretched and are baloon-shaped, the chignon is interesting but ill-placed. The figure is placed between a basin-shaped lotus and a floral arch which add further to the roundness of the composition. However, every individual part of the sculpture is carefully and skilfully worked out by the sculptor who appears to have, in the process, lost sight of the total composition. The Hoysaḷa artist was quite often prone to sacrifice or ignore the totality in his eagerness to work out the details of various parts of the sculpture. This is one such example.

The sculpture under examination comes from the Kēdārēśvara temple at Halebid, a temple which has received high praise from art critics and historians. Removed from its proper setting, its role could hardly be realised now. However, no bracket figures of this temple have survived to the present, and for this reason, it deserves our attention.

In the image under observation, a lady stands in a dancing posture. Her legs are bent in the *ardhāsana*.

A *śālabhañjikā*, Belur.

Her right hand is held in the *lōla-hasta*, while her left hand is broken. Compared with the bracket figures of the Kēśava temple at Belur, (Fig. 23) Hoysaḷēśvara temple at Halebid and other temples, this sculpture is very crude, but as an example of the 13th century work and as a unique surviving piece of the Kēdārēśvara temple, its importance cannot be ignored.

II

LARGE IMAGES

One of the most fascinating features of the Hoysaḷa temple architecture is the accommodation of large images in the middle of the outer walls.[13] These images served a double purpose: first, their presence enhanced the decorative value of the temple and made the structure itself extremely ornate; second, they helped the architects to emphasise and work out the stellate plan of the structure by making the corners of the sculptured blocks agree with the contours of the structure proper. The large wall images fall into two classes: (1) gods and goddesses; (2) their attendants and other celestial beings. Very rarely secular themes were adopted here. Some of the sculptures narrate incidents connected with mythology and epics, but, obviously these are portrayed only to extol the gods and the goddesses connected with them. Rāvaṇa lifting the mount Kailāsa, Kṛṣṇa subduing the serpent Kāḷīya or protecting the cows and the cowherds by lifting Govardhanagiri are some among them.

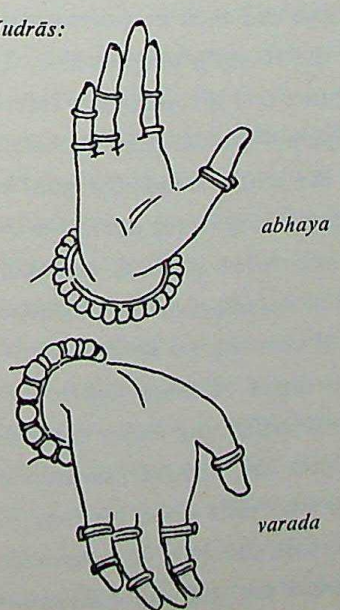
In most of the temples built by the Hoysaḷas, the outer wall images include the representatives of every pantheon. The enshrined deity within the sanctum could be either Śiva or Viṣṇu, but the outer

wall images could be the various manifestations not only of Śiva, Viṣṇu and of their Śaktis, but even of Jinas and the Buddha. Sometimes emphasis was deliberately laid on carving the images of other pantheon on the outer walls, while the deity enshrined in the sanctum belonged to one. The Īśvara temple at Arsikere in the Hassan Dt., is one of many such examples of this period.[13]

The sculptures are classified in this study, on the basis of their religious affiliation, into Śaiva, Vaiṣṇava and Jaina. To these are added the images of Brahmā, Sūrya, Śaktis, their male and female attendants, who were acceptable to Śaivas and Vaiṣṇavas, and the majority of these even to the Jainas. As noted earlier, the outer wall images of gods, goddesses and of their consorts or attendants form one group; the images in the round installed within the sanctums and niches form another. Although the functions of the latter differed from those of the former, all these are grouped here under one head for the purpose of the study of their iconography. The images found in the cells and niches were primarily meant to be worshipped; their presence ensured and elevated the position of the structure and gave it a significance and a meaning. In their own way they also enhanced the decorative value of the temple. They usually excel the rest of the sculpture in artistic beauty and grace. It is probable that the enshrined deities received the exclusive attention of accomplished artists, for the Supreme Lord was not only regarded as the most-exalted, but also the most-beautiful one. In this respect, the enshrined deities differed from the outer wall images. Of the attendants, the female deities dominate over the male both in number and in variety.

A convenient starting point of the study of the Hindu iconography that helps to distinguish the gods and goddesses from their attendants is by noting the number of hands and the attributes held in them. Gods are usually attributed with more than two hands; the attendants are usually attributed with two. But this is not a rule. In addition to the number of hands, certain other features such as the weapons and the *mudrās* borne in their hands, their consorts and cognizances and some other characteristic

Mudrās:



abhaya

varada

lōla,

sūchi,

svarga,

vyākhyāna.

marks or symbols are also to be noted. In addition to these, one will have to bear in mind, at times, certain historical, geographic and chronological factors also. However, all or each of these factors may be of no use unless one is acquainted with the complicated structure of sectarian history and its multiple subdivisions, and a vast mass of mythological, purāṇic and epic accounts, historical and non-historical literature. In short, the religion and the art of a people are better understood only when one is a part or feels part of a society in which they function.

IMAGES OF VIṢṆU

Viṣṇu, according to Purāṇas, manifested himself (*avatāra*) in different periods of history. Ten such incarnations[14] are listed and his images are carved in all these forms. As noted earlier, Viṣṇuvardhana popularised Śrī-Vaiṣṇavism in Karṇāṭaka and this religion, among many other factors, contributed to the evolution or the emergence of the Hoysaḷa style of art. Śrī-Vaiṣṇavism was a reforming movement within Vaiṣṇavism; it altered many practices and questioned some of the fundamental beliefs of the followers of Viṣṇu. The Viṣṇu temples built under the Hoysaḷa patronage reveal the Śrī-Vaiṣṇava exuberance that is generally in agreement with other forms of Vaiṣṇava art but not without its own individuality. A study of Hoysaḷa sculpture may help us understand the development of Vaiṣṇava iconography under the dominance of the Śrī-Vaiṣṇavas.

GŌPĀLA: Although the Kēdārēśvara temple at Bastihalli near Halebid was dedicated to Īśvara, many of its outer wall images (Fig. 14) represent various forms of Viṣṇu and other deities. One of these is an image of Vēṇugōpāla, the lord of cowherds. Though born of royal parentage, Kṛṣṇa was brought up amidst cow-boys and has been called Gōpāla. He charmed his herd and his fellows with the mellifluous music of his flute and protected them from evil forces of every kind. In this form Viṣṇu is always represented with a flute in his hands and with cows and cow-boys and their consorts around him. The images of Gōpāla are found all over India; they abound in the Hoysaḷa temples also. The panel under observation (Pl. XXVIII; D.a. 1648) is not of a very high order and it is definitely inferior to the Vēṇugōpāla image found in the Kēśava temple at Somanathapura.[15] In the present instance Gōpāla stands under a symmetrically set, well-carved, floral arch. In the centre stands the god in a flexed posture and his right leg is bent and crossed over his left. He wears a long heavy conical crown, usual ornaments and holds a short, thick bamboo flute with a floral bunch tied to it. He is overwhelmed by the music of his flute, and the cows, cow-boys, the latter's companions and some other devotees are swayed by it as well. For lack of space, however, the attendants and consorts are arranged in vertical subdivisions. Despite the elaboration of the scene and easy movement of every figure in this group, the panel lacks animation and appears very dull. The stumpy personality and heavy ornaments have greatly affected the gaiety and the flexibility of Gōpāla. The sculptor has, however, succeeded in delineating the purāṇic incident. Of the miniature images, a cow-boy who rests upon his long staff and another who carries a stick with his belongings tied to it on his left shoulder, are particularly noteworthy. The cows and bulls lack naturalism and the seated devotees are stiff and conventional.

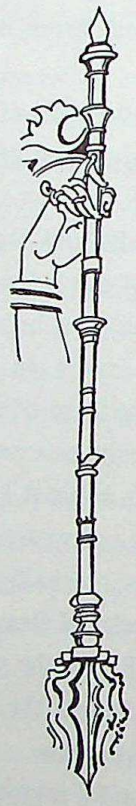
VIṢṆU-ŚĒṢAŚĀYĪ: The only other form of Viṣṇu in the collection of the museum is that of Viṣṇu-Śēṣaśāyī or Raṅganātha. Of the two images of Raṅganātha, one comes from the ruined Raṅganātha temple at Hiri-Kadlur (Pl. XXVI; D.a. 790) and the other is from the Hariharēśvara temple at Hariharapura (Pl. XXIX; D.a. 788). Both originally occupied the sanctums of their respective temples. They are the only images found in the *śayana* posture in the museum, for in the whole range of Hindu pantheon Viṣṇu in the form of Śēṣaśāyī alone is allowed to be depicted in the recumbent posture.[16] In this form, Viṣṇu is called Ananta-Padmanābha, Śēṣaśāyī and Raṅganātha. According to a purāṇic account, when the universe was submerged in water after the dissolution of the cosmic order, Viṣṇu lay in the *yōga* blissfully absorbed in Self on the serpent Ananta and floated on water. After sleeping a long time in this state he desired to create again. From his navel issued a lotus with *Chaturmukha*-Brahmā seated on it.[17]

Viṣṇu as Anantaśāyī is supposed to sleep on the coils of Ananta, the great serpent. He is to be absorbed in *dhyāna*. His eyes are to be slightly opened (*kiñchinunmilitalōchana*) and one fourth of his body is to be slightly lifted up or inclined.[18]

Images of Anantaśāyī are found all over India and they are very popular in the south. The two images under observation are among the best of the Hoysaḷa works. Though they belong to the same school and almost to the same age, some difference can be noticed between them. The image from Hiri-Kadlur is better executed than that of Hariharapura. In the former, the body of Śēṣa is folded into three huge coils while its hood is spread out in the form of a canopy over the head of his Lord. Unfortunately the hood is broken now. The Lord sleeps with ease and comfort on the supple cushions of Śēṣa and rests his head on a pillow. He is tended by his consort Lakṣmī who is sitting at his feet. The upper part of the image of Lakṣmī is broken. The Lord wears an ornamental lower-garment superbly designed with floral and bead patterns. His eyes are half closed and his physiology is proportionate. His right leg is slightly bent while his left is stretched straight into the hands of his consort. The hands lie rather stiffly, one on his left thigh and the other on the pillow. Needless to say that the Lord is decked conventionally with stiffly hanging ornaments despite the recumbent posture of his body. He is endowed with only two hands without any attributes in them.

Compared with the above image, the Anantaśāyī image from Hariharapura (Pl. XXVII; D.a. 788) is less appealing and articulate. Here Ananta has folded his body into multiple coils and spread his seven-hood canopy over that of his Lord. Although the Lord has inclined his head on the hoods of Ananta and is supporting his heavy crown and his head with one of his right hands, his heavy body is almost forcefully and uncomfortably thrushed into the framework of the snake-bed and canopy. The volume of flesh and the variety of ornaments create sufficient confusion; in addition to these, the Lord is attributed with two more hands and attributes. The flexion of his hands and legs has helped very little to impart life to the image; the curved hands, head and legs, while apparently maintaining the symmetry, have imparted a feeling of squarishness to the entire relief. The Lord has four arms. His lower right hand is held against his chest in the *jñāna-mudrā*, his upper right is supporting his head and crown; one of his left hands bears a *gadā*, while the other is held in the *lōla-mudrā*. There are two lady attendants. One of them is sitting in the *sukhāsana* with a *padma* in her right hand and a *kalaśa* in her left. She is apparently Bhūdēvī. The other tends the right leg of Viṣṇu. She is Lakṣmī.

The images of Anantaśāyī examined here are not set against the stele that are usually found at the back of other images. Thomsen refers to a fragmentary piece of arch-shaped *prabhā* bearing serpentine and floral designs and *kīrtimukha* (Pl. VII; D.a. 789) as one which was originally a part of the Anantaśāyī image of Hariharapura. This is rather unlikely, for the size and shape of the *prabhā* are unsuitable for the image instanced. It could have belonged to some other image of this temple, probably to the image of Lakṣmī-Nārasiṁha which was originally placed in one of the *navaraṅga* niches and which was considered as not worthy of any artistic merit by Løventhal.



Triśūla.

IMAGES OF ŚIVA

While Śaivism and Vaiṣṇavism shared royal patronage almost from the very early period, the former was more popular than any other sect or religion throughout the history of Karnāṭaka. Śiva was worshipped both in iconic and aniconic forms almost from the very beginning in South India. Like Viṣṇu, he is also portrayed in his various forms on the Hoysaḷa temples. The number of temples built for Śiva outnumber any or all other temples built during this period, but not all these are of high artistic interest.

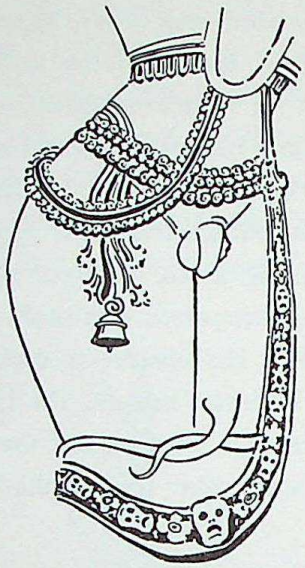
UMĀ-MAHĒŚVARA: The images of Śiva found in the museum roughly fall into three groups: Śiva as Umā-Mahēśvara, Śiva as Bhairava and Śiva as Naṭarāja. A relief, with Śiva and his consort

and attendants (Pl. XXIII; D.a. 1647), which was originally set as an architectural complex on the outer wall of the Kēdārēśvara(?) temple is one of the typical Śiva images of this time. Here Śiva is seated in the *sukhāsana*. His left leg is horizontally placed on the throne, while his right leg is hung down and placed on a delicate floral bed. His consort Umā is sitting on his left lap. Her right arm is thrown horizontally on the back of her lord and her left hand bears a *phala*. Śiva has three eyes and four arms. Three of his hands bear attributes, the remaining one is thrown on the shoulder of his consort. His right hand holds an *akṣamālā*, his upper right holds a *triśūla* and his upper left hand bears a *ḍamaru*. The *jaṭā-mukuṭa*, interspersed with skulls and beads, adorns his head, while his ears are decked with the *nāga-kuṇḍalas*. His consort is decked with the conventional ornaments including large *ratna-kuṇḍalas* and an elaborate hair-do. The Hoysaḷa artists were hardly rivalled by any other contemporary school of artists in working out the details of ornaments, garments and other personal attributes although in some other respects the Orissan artists excelled them by their

Śiva's crowns; *nāga* and *ratna-kuṇḍalas;* canine teeth, third eye etc.

ingenious and intricate workmanship.[19] Such delicate and involved workmanship is found only in the brush works of the Ajaṇṭā artists. But unlike those at Ajaṇṭā, the Hoysaḷa artists in their zeal for working out details often sacrificed their aesthetic standard. The hair of Umā is set in three stages: the delicately wound curls on the forehead as well as on the sides, an intricate arrangement of the hair on top of the head and an easily hung double knot at the back. Umā and Mahēśvara are seated on the *bhadrāsana* and under an elaborate floral canopy. From the convolutions of each one of the scrolls of this canopy a bunch of buds or flowers hangs down. Below the *bhadrāsana* are a frieze and the *patra-kuṁbha* motif.

One of the most interesting aspects of this relief is its iconography. Śiva and Pārvatī are not only accompanied by their cognizances, a bull, and an alligator respectively, but also by their two sons, four-armed Gaṇēśa on his rat and four-armed, three faced, Kumāra on his peacock. The iconographic details of Śiva and his entourage broadly agree with those mentioned in the *Rūpamaṇḍana*.[20] But the attributes held in the hands of Śiva slightly differ from those of the text. Bhṛṅgī, one of his entourage, is missing here.



Bhairava with *ruṇḍa-mālā*, *nāga* and *ghaṇṭā*.

BHAIRAVA: Another sculpture (Pl. XXI; D.a. 821) portrays Śiva as Bhairava. In all probability, it was once enshrined in the *garbhagṛha* of the Śiva temple at Siddapura. Bhairava images of this kind are normally met with on the outer walls of many Hoysaḷa temples. The image under examination is one such example. Here Śiva stands in the *tribhaṅga* on a pair of high-sandals. He is nude although he is adorned with some ornaments and attributes. He has three eyes and four hands. His sharp fangs project from the corners of his mouth. His locks are set in thick curls with a serpent wound round his head. Some hair has fallen in thick lumps on his either shoulder. His *yajñōpavīta* is not only be-jewelled but set with *rudrākṣa*-beads. He has a waist-band probably to hold the whisks and bells that are tied round his waist and not to fasten any lower-garment. Among the ornaments, the serpentine head-band and knee-band, the bells that hang from the waist-band and anklets, are particularly noteworthy. His four hands originally carried four attributes. Of them the upper right bears a *triśūla*, the upper left bears a *ḍamaru*, and the lower left bears a bowl and the severed head of a demon. The last of the four hands is broken and the attribute which it originally held is unknown. But it is probable that there was a sword. On either side of Śiva stands an emaciated figure beating a drum.

Bhairava images of four, six, ten and multiple hands abound in the Hoysaḷa structures. A dozen images of great variety and iconographic interest can be found on the outer wall of the Hoysaḷēśvara temple.[21] Of them some bear the characteristics of the image of Siddapura. Usually a dog accompanies Bhairava but in the present case it is absent.

NṚTYA BHAIRAVA: Another image of Bhairava which comes from the outer wall of the Kēdārēśvara temple is interesting both for its original architectural setting and for its iconographic details. Here (Pl. XX; D. 1648) Śiva is depicted in an articulate dancing posture and his body is bent in the triple flexion. He has an eye on the forehead, a *jaṭā-mukuṭa* on the head, a *yajñōpavīta* with skull pendants, but he has no serpentine bands and high sandals. However, he wears the *nāga-kuṇḍalas* and

nāga-nūpuras. Despite wearing a crown set with skulls, he bears a pleasant and not a terrific form. The fangs are missing in this image, so are his attendants and mount. He had six arms in all, of which five have survived still. One of his right hands bears a *ḍamaru*, another is held in the *svarga-hasta* and the missing right hand appears to have originally carried a cymbal as another cymbal is found in one of his left hands. One of his left hands is held in the *lōla-hasta* with a bell dangling from his fingers while the other hand bears a three-headed cobra. The hand that holds the cymbal also balances a long staff which rests on his left shoulder. This staff has a skull with a trident at its top end.

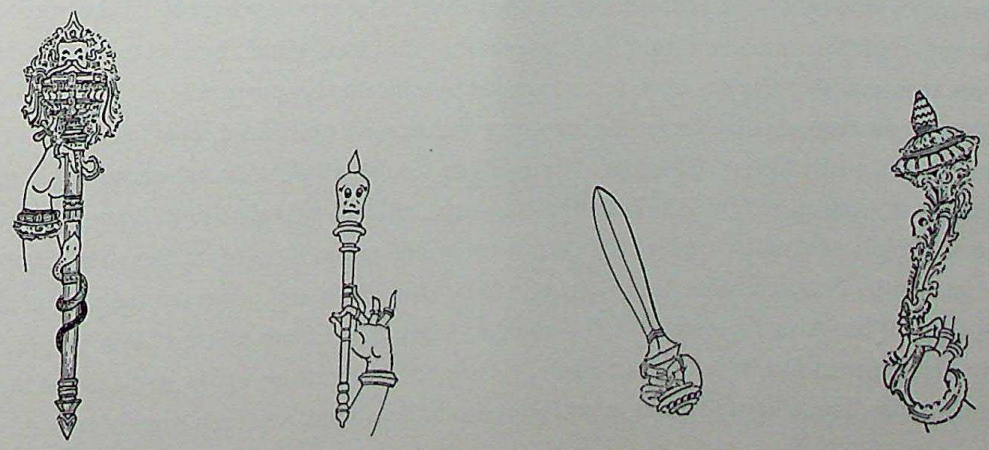
The iconographic details of this image demand special attention as Śiva in this form appears to combine the features of both Kaṅkāḷa[22] and Bhikṣāṭana Bhairava[23] forms. The long staff is one of the characteristics of the image of Kaṅkāḷa Bhairava. The absence of nudity, skull-bowl, sandals, attendants and mount on the one hand and the portrayal of Śiva in a *nṛtya-bhaṅgī* are notable features. If a *gaja* or *Andhaka* is placed under his feet, he would be one of the Saṁhāra-Puruṣas.

In another panel (Pl.XIX; D.a. 808) Śiva stands in a *nṛtya-bhaṅgī* against an elaborately carved arch. This arch is crowned by a *kīrtimukha*. The dancer is at the centre of the panel, the arch spins and emanates from him into multiple circles. Symbolically this arch represents *pañchakṛtyas* (five activities) called *sṛṣṭi* (creation), *sthiti* (preservation), *saṁhāra* (destruction), *tirōbhāva* (illusion) and *anugraha* (salvation). According to one version, "Creation arises from the drum: protection proceeds from the hand of hope: from fire proceeds destruction: the foot held aloft gives release."[24]

"The Supreme Intelligence dances in the soul... for the purpose of removing our sins. By these means, our Father scatters the darkness of illusion (*māyā*), burns the thread of causality (*karma*), stamps down evil (*mala*, *āṇava*, *avidyā*), showers Grace, and lovingly plunges the soul in the ocean of Bliss (*ānanda*). They never see rebirths, who behold this mystic dance".[25]

Śiva is not destructive here, for he tramples and kills none. This is a dance of joy. His right foot is planted on the earth (or upon a *padma*) and it is slightly bent, while the left is raised and bent towards the right in the *bhujaṅga-trāsa*. The whole body is moving in supple fluidity and his arms are meaningfully animating on either side. He has eight arms in all, but the attributes which he originally

Attributes of Śiva and Śakti: elaborate *triśūla* with flames, *daṇḍa*, *khaḍga* and *padma*.



carried are destroyed now. One of his right hands is held in the *gaja-hasta*, while the other seem to have held a *khaḍga*, a *triśūla*, and either in the *abhaya* or in the *varada mudrā*. The attributes held in his left hands are also broken but an attempt may be made here to restore them. One of the hands was surely held in the *svarga-hasta*, while the others seem to have borne *ḍamaru*, *khēṭaka* and either the *varada* or *abhaya mudrā*. He wears a *jaṭā-mukuṭa*, *nāga-kuṇḍala* and all other conventional ornaments. In the second band of the arch float the *gaṇas* (demi-gods) and share the joy of the Lord of Dance. Śiva's mount, Nandi, lies quietly at the left foot of the Dancer unalarmed at the beat of the drums and the steps of the Dancer. But the drummers are lost in themselves, in the din of the drums and of the dance. Even the lions have gone into glee with upraised heads and tails. On either side stand the great admirers of this dance, Brahmā with his attendant-lady to the right and Viṣṇu (almost fully damaged) with his attendant to the left of Śiva.

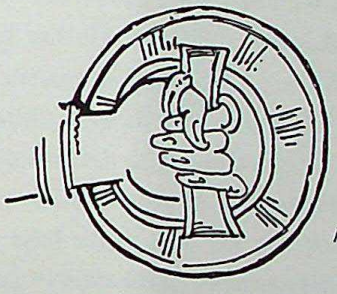
This panel is far more elaborately planned and executed than any other image. The Dancer in this panel indulges in a dance of joy, not of destruction. The relief under observation is set in the heavenly abode of Śiva, where Brahmā, Viṣṇu, their consorts or attendants and the *gaṇas* are the audience. Śiva dances for himself, for "the reason of His dance lies in His own nature, all his gestures are own-nature-born (*svabhāva-jaḥ*), spontaneous and purposeless – for His being is beyond the realm of purposes."[26]

SAṀHĀRA-MŪRTI: Śiva assumed various forms to destroy the evil and to preserve the good. As the destroyer of the evil, he is called Saṁhāra Puruṣa and is usually attributed with certain terrific features and destructive attributes. In different such forms he killed the Gajāsura (the Elephant-demon), Kāla (god of Death), Kāma (god of Lust or Love) etc. Being the master of Dance and Music, he combined the act of destruction with the art of dance; as a result, he is found frequently depicted with both these traits. The relief panel, which originally formed the lintel of the *navaraṅga* doorway of the Nāgēśvara temple at Koravangala, presents one such form of Śiva. This relief (Pl. XVIII; D.a. 781) is preserved almost intact. It is one of the finest reliefs, which fully exemplifies the elaborate planning and patient workmanship of the Hoysaḷa artists. It can be divided both vertically or horizontally into three sections: vertically, the projecting plain eave of the lintel separates a band of beaded-frieze from a huge, rectangular panel that contains Śiva and his entourage; horizontally, the image of Śiva is flanked on either side by a huge *yāḷi* with deities on its back. The artist appears to have aimed at capturing the entire purāṇic incident within the framework of this small panel, besides exhibiting his skill for intricate workmanship. He has obviously succeeded in achieving his purpose.

According to purāṇas, Andhakāsura, the ruler over the demons, performed severe penance, obtained several boons and made himself invincible. He began to trouble all *dēvatās* and ultimately attempted to abduct Pārvatī, consort of Śiva. The latter thereupon got ready to fight the *asura*. When Nīla, another *asura* and a disciple of Andhaka, tried to slay Śiva by assuming the form of an elephant, Vīrabhadra, informed of this by Nandi, assumed the form of a lion, killed Nīla and presented the skin of the elephant to Śiva. When Śiva hastened to kill Andhaka, Viṣṇu and others followed him but they were forced by the *asuras* to flee from the battle-field. "At last Śiva aimed his arrow and shot at the *asura* and wounded him; blood began to flow in profusion from the wound, and each drop of it as it touched

Attributes of Śiva and Śakti:

gaṇṭhā,



khēṭaka,

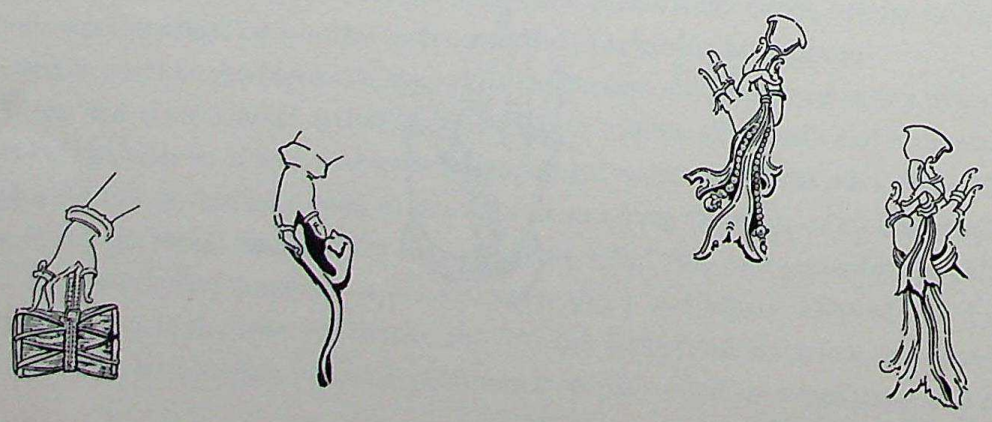
ruṇḍapātra,

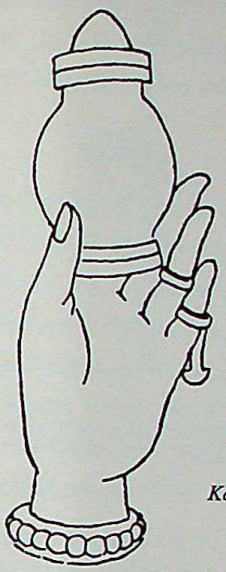
akṣamālā.

the earth assumed the shape of another Andhakāsura. Thus there arose thousands of Andhakāsuras to fight against Śiva. Immediately Śiva thrust his *triśūla* through the body of the original and real Andhakāsura and began to dance. Viṣṇu destroyed with his *chakrāyudha* the secondary *asuras* produced from the blood drops. To stop the blood from falling on the earth, Śiva created out of the flame that was issuing from his mouth a *śakti* called *Yōgīśvarī*. Indra and other *dēvas* also sent their *śaktis* to serve the same purpose".[27] The *śaktis* mentioned here are the Saptamātṛkās. They caught all drops of blood as they fell and thus stopped the further multiplication of the secondary *asuras*. "In this struggle Andhakāsura finally lost his power known as *asura-māyā* and was defeated by Śiva."[28] Nevertheless, by the grace of Śiva he ultimately attained *mukti*.

In the centre of the panel under examination, Śiva is depicted trampling and dancing on the back of the fallen demon, Andhaka. Śiva's right foot is placed on the hips of the demon, while his left is held in the *bhujaṅga-trāsa*. He is adorned with elaborate ornaments inlcuding the *jaṭā-mukuṭa* and *nāga-kuṇḍalas*. The mark on his forehead is his third eye. He has eight hands and all of them bear attributes. In his right hands he holds a *triśūla*, *khaḍga*, *akṣamālā* and the remaining right hand is held in the *gaja-hasta*. Three of his left hands bear *ḍamaru*, *khēṭaka* and *pātra*, while the remaining left hand is held in the *svarga-hasta*. Śiva is dancing to the beat of the drums. His two sons, Kumāra on his peacock to his left and Gaṇēśa (partly damaged) on his rat to his right, are frontally carved and are apparently enjoying the dance. On the back of the huge *yāḷis* are miniature figures of Viṣṇu and Lakṣmī to the left and Brahmā and Sarasvatī to the right of Śiva. The fallen Andhaka is struggling to raise his head and his sword only to be crushed by the steps of Śiva. On the upper edges of the arch float the Aṣṭa-dikpālas. Despite the fact that Śiva indulges in *saṁhāra*, his face is serene and calm; the fangs and skulls are missing.

Ḍamaru, *nāga* and *tāḷas* of Śiva and Śakti.



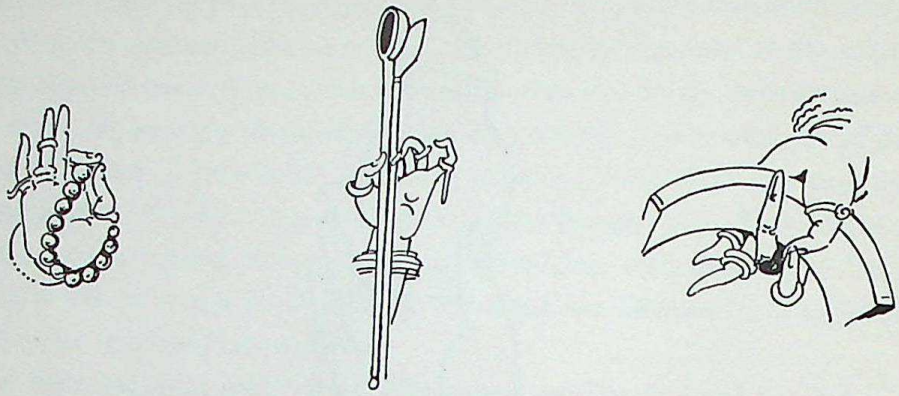


Kalasá.

OTHER HINDU GODS AND GODDESSES

Although Brahmā, the creator of the Universe, the Great Priest and Master of the Vēdas, is highly respected in the Hindu pantheon, he does not seem to have gained the popularity of a cult-deity among the Hindus. Very few temples were built for him, and very few idolized him. But his images are found in a number of temples either among the *āvaraṇa-dēvatās* (accessory gods in the shrines of the major cult-deities), or *parivāra-dēvatās* (the entourage). We have already noticed him among those who watched the dance of Śiva, and as the occupant of the lotus of Viṣṇu-Anantaśāyī. Such examples can be multiplied. Three images of Brahmā are found in the collection of the museum. Two of them form two sections of a corner block of an outer wall of a ruined Īśvara temple at Halebid, while the third comes from the parapet of a Śiva temple at Siddapura. Though they share some common features, each has its own individual characteristics.

BRAHMĀ IN THE SAMABHAṄGA: On one side of the corner block of a ruined Īśvara temple at Halebid (Pl. LVII; D.a. 806), Brahmā is found standing in the *samabhaṅga* posture. He is flanked by miniature images who serve as his whisk-bearers. An arch-shaped scroll canopy is found over the head of Brahmā, while the outer face of the pedestal contains a band of intricately carved but conventional scrolls. Brahmā has three faces and all bear moustache and beard. He wears a *jaṭā-mukuṭa* and other conventional ornaments commonly found in the sculptures of this school. He has four arms in which he bears his attributes. He holds the *sruk-sruva* in the upper right and a *pāśa* in the upper left hands; the attributes held in the lower left and right are broken but in all probability these were a book and an *akṣamālā* respectively. These attributes are usually endowed to Brahmā, although the *pāśa* is quite often replaced either by a *kamaṇḍalu* or by some other attribute. Brahmā images with

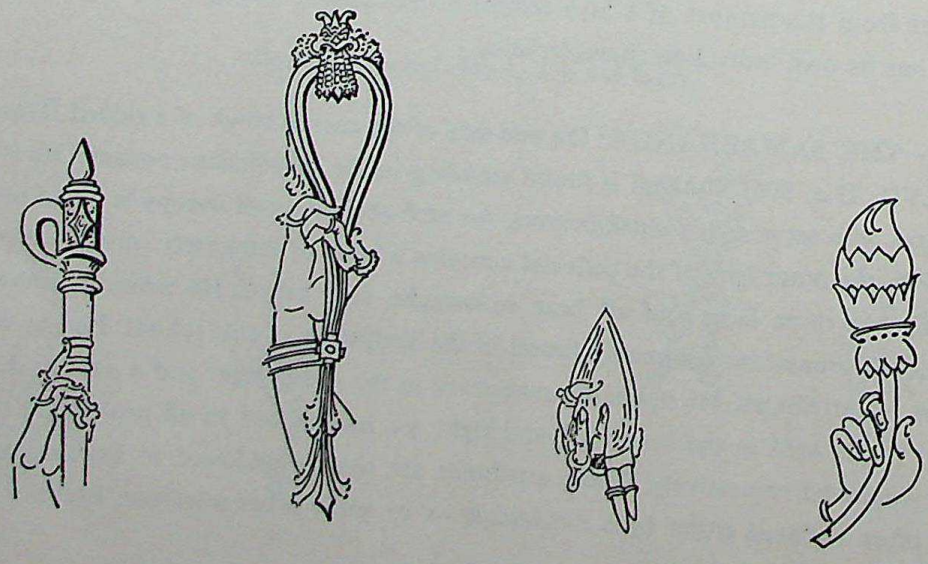


Brahmā's attributes: *akṣamālā, sruk-sruva, pustaka.*

moustache and beard are not supposed to go back to a very early period.[29] In the Hoysaḷa temples, however, Brahmā images of various types are found. They are depicted with both beard and moustache and without either of them; and often, they are found with either beard or with moustache only.

BRAHMĀ ON HIS MOUNT AND WITH HIS CONSORT: We find another image of Brahmā on the other side of the corner block examined above. The scroll canopy over the head, the beard and moustache on his face, the *jaṭā-mukuṭa* on his head are common to both. But in the relief under observation he is seated frontally in the *sukhāsana* on his mount *haṁsa*. His consort Sarasvatī also sits in the same posture on the left lap of her lord. Brahmā holds an *akṣamālā, sruk-sruva* in his left hands, a *kaśa* or a *pāśa* in one of his right hands while the other is thrown upon the shoulder of his consort. Sarasvatī has embraced her lord with her right hand, while her left has held a book. A huge swan, that serves as their mount, stands majestically with a bunch of fruits in its beak.

Attributes of Brahmā and Sarasvatī: *aṅkuśa, pāsa, phala* and *padma.*



The panel reminds us of the images of Umā and Mahēśvara seated on Nandi. This type of images of Brahmā is comparatively less popular than the standing image noted previously. In one of the temples at Aihole, we do find Brahmā sitting astride his *haṁsa* with *ṛṣis* around him. But the two panels differ in several ways.[30]

BRAHMĀ IN THE PADMĀSANA: A panel that was probably collected from the ruined parapet of the Īśvara temple at Siddapura (Pl. XLVII; D.a. 809) presents Brahmā in yet another form. Here the lord is seated in the *padmāsana* flanked by his two *dēvīs*, probably Sāvitrī and Sarasvatī. He wears an elaborate *jaṭā-mukuṭa* and other conventional ornaments, but his mount is missing. He carries attributes in his four hands – a *pāśa* and *sruk-sruva* in his back right and left hands, *kalaśa* or *pustaka* and *akṣamālā* in his front left and right hands, respectively. Though crude in execution and small in size, it presents certain iconographic features which are missing in the other two images. Among other points, the absence of moustache and beard is noteworthy.

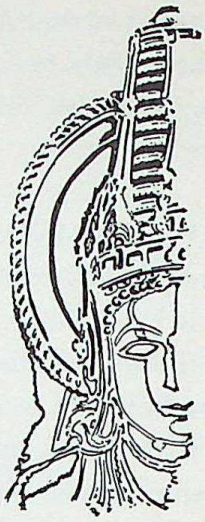
IMAGES OF SŪRYA: Although the worship of the sun or Sūrya is popular and widespread in India, temples dedicated to him are far less in number compared with those of Śiva and Viṣṇu. However, his images are found almost in every period and every part of India. The Hoysaḷas also did not bestow much attention on building independent temples for Sūrya, but his images were frequently depicted by them either on the outer walls or installed in one of the niches of their temples. Sometimes Sūrya shrines were added to the main temples like the Nandi *maṇṭaps* to the Śiva temples; sometimes he occupied one of the main shrines (*garbhagṛhas*) when the temple had more than one cell.[31]

Two images of Sūrya are found in the collection of the museum. These were originally enshrined either in one of the cells or niches of the temples from which they come. One of them belongs to the Lakkaṇṇa temple near Halebid (Pl. XXXIV; D.a. 811) and the other comes from the Sūrya shrine which originally faced the Nāgēśvara temple (Pl. XXXV; D.a. 783) at Koravangala. We have no idea whether the temple of Lakkaṇṇa was originally dedicated to Sūrya. This image is better executed and preserved than that of Nāgēśvara.

Of various iconographic texts which detail the features of Sūrya, the Hoysaḷa images seem to conform broadly to the *Aṁśumadbhēdāgama*. According to this text, the image of the sun is to be carved with his hands held at shoulder level bearing lotus in each of his two hands. His head should be surrounded by a halo (*kānti-maṇḍala*), his body adorned with many ornaments and a coat and he should stand either on a *padma-pīṭha*, or, in a chariot which is to be drawn by seven horses and driven by Aruṇa.He is to be flanked by lady-archers called Ūṣā and Pratyūṣā.[32]

The images of Sūrya found in the Hoysaḷa temples meet all or most of these requirements. Certain regional characteristics of this school, however, modify the canonical injunctions. For example, Sūrya's hands are almost invariably held at the level of his navel while the ends of the lotuses are at the level of his shoulder. Quite frequently the chariot with seven horses and the charioteer Aruṇa are omitted. Usually Sūrya stands bare-footed although instances where he wears shoes are not unknown. Usually the two lady archers flank him.

Ratna-kuṇḍalas.



Karaṇḍa-mukuṭa or *Kirīṭa-mukuṭa.*

The two images under examination are typical of this school. In each case Sūrya stands against an elaborate but conventional *prabhāmaṇḍala*. In both instances he wears ornate *karaṇḍa-mukuṭa*, *ratna-kuṇḍalas* and other ornaments. Ūṣā and Pratyūṣā are charging arrows to drive out darkness. The side locks have escaped from the crown and are floating on his either shoulder. At the fringes of the semi-circular arch are the miniature images which are obviously the twelve Ādityas[33] called Dhātṛ, Mitra, Aryaman, Rudra, Varuṇa, Sūrya, Bhaga, Vivasvan, Puṣana, Savitā, Tvaṣṭā and Viṣṇu. Of the two images of Sūrya found in the museum, that belonging to the Lakkaṇṇa temple is the simplest and one of the finest examples of this deity among the works of this school.

HARIHARA: Besides the images of many cult deities in their various forms, we come across syncretic deities who combine within themselves the characteristics of two major gods. Harihara, Umā-Mahēśvara or Ardhanārīśvara, Dattātrēya are some among them. The idea to syncretise the main features of different major deities into one was primarily aimed at the reconciliation of rival sectarian concepts. The origin of the cult of Harihara goes back to a very early period and the images of this deity are found in the Kuṣāṇa period.[34] In Karnāṭaka the earliest image of Harihara is found in one of the caves at Badami.[35] In the Hoysaḷa kingdom, where sectarian feelings increased in the 13th and 14th centuries, the Śrī-Vaiṣṇavas and Śaivas built hundreds of temples to their respective deities and tried to establish the superiority of their own lord over the rest. But some liberal-minded people found this rivalry meaningless and attempts at reconciliation and rapprochement were frequently made.[36] Although these individuals were in a minority, they helped to revive and popularise the syncretic deities, particularly Harihara. Poets praised the multiple forms of the single energy. Sculptors carved hundreds of Harihara images on the outer walls of both Viṣṇu and Śiva temples. Some efforts were also made to build independent temples for, and name the *agrahāras* after, Harihara.[37]

The image of Harihara found in the museum (Pl. XXXVI; D.a. 786) comes from the Hariharēśvara temple at Hariharapura in the Hassan Dt. It was probably enshrined in the central cell of this temple. The iconographic characteristics of both Hari and Hara are syncretised in this. The god stands in the *samabhaṅga* posture against an ornate *prabhāvalī* with consorts on either side. The right half of the god is Śiva, the left half is Viṣṇu .The attributes held in his hands clearly reveal these. The two right hands bear an *akṣamālā* and a *triśūla*, the attributes commonly held by Śiva; his two left hands bear a *chakra* and a *śaṅkha*, the attributes of Viṣṇu. On the forehead of Harihara is the third eye, another mark of Śiva. In his right ear he wears a *nāga-kuṇḍala* and in his left he wears a *makara-kuṇḍala*. Sometimes his crown is divided into the *jaṭā-mukuṭa* (of Śiva) and *kirīṭa-mukuṭa* (of Viṣṇu), but in the present image only *kirīṭa-mukuṭa* is found. Pārvatī and Lakṣmī, the consorts of Śiva and Viṣṇu respectively, stand to the right and left of Harihara. Pārvatī bears a rosary and a *phala*, while Lakṣmī bears a *kalaśa* and a *padma*.

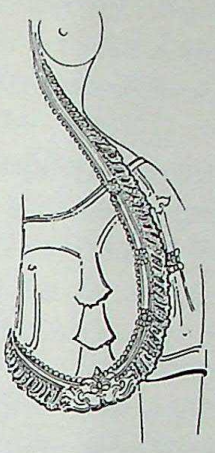
Though set against an elaborate *prabhā-maṇḍala* with the *kīrtimukha*, *ratna-paṭṭa*, serpentine-bands and a number of miniature images on the arch, Harihara himself is depicted in a grotesque and rigid form.

MANMATHA AND RATI: A corner block of the outer wall of a ruined temple (probably of Pañchaliṅgēśvara) at Halebid bears two ornate images on its two sides. On one side is a two-armed god standing in the *tribhaṅga* with his consort. They are Manmatha, the god of love, and his consort Rati. Though the god of love was never treated as a cult deity, he occupied an important place in the Hindu pantheon and his images are met with all over India. In none of the Hoysaḷa temples do we find Manmatha enshrined, but he is almost invariably found among the outer wall images. The image under examination is one such example.

Manmatha of the Hindu pantheon is identical with Pradyumna of the *Śakti-māya-vyūha*.[38] His chief iconographic attributes are a bow of sugar-cane in the left hand and five flowery arrows in the right. According to the *Śilparatna* his handsome body is to be adorned with appropriate ornaments, a garland of flowers and *vasanta*. He is to be accompained by a flag bearer and also by his consorts, Rati (delight) and Prīti (love).[39]

Usually the image of Manmatha is depicted with sugar-cane and arrows in his hands and with Rati attending on him. The Manmatha image in the National Museum (Pl. XXXIX; D.a. 804) is slightly damaged, but with what remains of it, it is possible to identify and determine its characteristics. His handsome personality is adorned with many conventional ornaments. He wears a *kirīṭa-mukuṭa* with a *śiraś-chakra* and stands in a relaxed posture. He has only two hands but both are partly broken. He holds five arrows in his left hand and the damaged right probably held the sugar-cane bow. His consort stands to his right. She (Pl. XL) is also beautifully portrayed and stands in an easy posture. Her thin waist, heavy and circular breasts, calm but dreamy countenance are both conventional and characteristic of the Hoysaḷa school. She holds a lotus in her right hand and her broken left probably held a fruit. All her ornaments are similar to those of her lord, though some minor variations can be found in the execution of the *kaṭibandha*, *nūpuras* etc. Over the heads and on the pedestal of both Manmatha and Rati are the usual scroll bands.

Fig. 48. Kumāra on peacock: a detached image from one of the ruined temples of Halebid (now in the compound of the Hoysaḷēśvara temple). 1967.



Vaijayantī.

KUMĀRA OR KĀRTIKĒYA: There are confusing and conflicting accounts regarding the origin as well as the iconographic features of Kārtikēya. He is called by a dozen names all of which indicate different versions of the birth of Subrahmaṇya. The cult of Subrahmaṇya is broadly confined to South India. In Karnāṭaka he is popular by his name of Kumāra and the chief seat of his worship is the Svamimalai or Kumarasvami hill near Sandur in the Bellary Dt. Despite some minor variations, all purāṇic accounts mention that he was born of the seeds of Śiva.

Agni seems to have played some role in his personification. He is known as one of the sons of Śiva or Rudra or Agni or Sūrya. He is attributed with one to six heads and with two to twelve arms.[40] His mount is a peacock. He is attributed with fiery energy and regarded as the commander of the army of gods. Though not many temples were built for him by the Hoysaḷas in their kingdom, many of his images are found in the niches and on the outer walls of their temples.

There are as many varieties of Kumāra images as there are purāṇic accounts. We come across three images of Ṣaṇmukha in the museum, two come from the Tamil-nāḍ and one comes from Karnāṭaka. The latter probably belonged to the Govindēśvara temple at Koravangala. Here Kumāra is seated in the *ardha-paryaṅkāsana*, (Pl. XXIV; D.a. 786) on his mount *śikha*. The head of the peacock is missing now but its wings are spread in the form of a *prabhāvalī* behind its lord. Three of the four faces of Kumāra are visible. He has four arms. The attributes held in his right two arms are damaged, but those held in his left are preserved intact. The back left hand bears a *śakti* (or a *pāśa*?) and the front left hand bears a *phala*. The peacock is conventionally worked out – it resembles the swan of Brahmā noted earlier. From what could be made out of the sculpture, it appears to have been originally installed in one of the niches or in a cell of the Govindēśvara temple at Koravangala. This partially damaged image reminds us of the image of Kumāra (Fig. 48) found at Halebid.

IMAGES OF NĀGA: The worship of serpents both in their natural and human forms was popular all over India. Nāgas, besides *ṛṣis*, *pitṛs* and some such demi-gods had attained considerable importance among some sections of the Hindus. According to some purāṇas, Nāgas were the inhabitants of the *pātāḷa-lōka* (nether world) and were supposed to have been born to Dākṣāyaṇī and Kāśyapa or Kadru and Kāśyapa.[41]

According to the *Śilparatna*,[42] the Nāga image is to be depicted with human body above the navel and with serpentine lower half. Over the head of the Nāga is to be a snake canopy of either one or three or five or seven hoods. He has to carry a sword and a shield. The Nāga-Nāginī sculpture from the Nāgēśvara temple at Koravangala (Pl. LI; D.a. 784) is in perfect agreement with this description. In this panel, the torso and the head of the Nāga are those of a man, while his lower half is that of a

Nāga-kuṇḍalas.

serpent. This is also true of the Nāginī, the consort of Nāga. The Nāga bears a sword and a shield in his right and left hands respectively, while the Nāginī bears a *padma* in her right hand and her left hand is broken. Over the head of the Nāga is a seven-hood canopy; over that of the Nāginī is a three-hood canopy. The faces, hoods and attributes of both these images are partly damaged. This panel was probably enshrined in the Nāgēśvara temple at Koravangala when it was built.

IMAGES OF ŚAKTI: Besides the images of Śiva, Viṣṇu, Sūrya, Brahmā and other gods, we also come across various other gods and goddesses in the collection of the museum. Of these, at least some deserve our attention, because of their iconographic and artistic importance. The most important of these is an image of dancing Śakti. It originally belonged to the Īśvara temple at Siddapura, and unfortunately it (Pl. XXX; D.a. 820) is partly broken.

The goddess is in a dancing posture with her right leg slightly bent and planted (either on a pedestal or on a demon) and the lower half of her left leg is almost horizontally bent towards the right knee. The goddess is adorned with an ornate *kirīṭa-mukuṭa*, *śiraś-chakra*, *nāga-kuṇḍalas*, garland of beads and a long garland (*vaijayantī*) of skulls (*kapāla-mālā*). She has three eyes and four arms. In the lower left hand she bears a bowl and a severed head. It is possible that she carried in her upper right and left

hands a *triśūla* and a *ḍamaru* respectively. The lower right hand must have been held either in one of the *mudrās* or carried a rosary. These conjectures are made on the assumption that she was the consort of Bhairava to whom we have referred earlier. Both these images come from the same temple of Siddapura and both bear roughly the same iconographic characteristics. If the attributes restored to the Śaktī are correct, she may be Mahākālī or Bhairavī. Despite the terrific form of the *dēvī*, her countenance is serene and calm. The image is one of the finest among the Hoysaḷa collections found in the museum. The supple movement and the serene face have imparted dignity and a dramatic quality to the composition and have helped to reduce the grotesqueness that generally characterises the sculpture of this school.

SARASVATĪ: According to some Purāṇas, the goddess of learning, called Sarasvatī or Vāgdēvī, is the consort of Brahmā.[43] She is held in high regard not only by the Hindus but also by the Jains and Buddhists. According to some texts, her independent images are to be carved with four arms. She is to be seated on a *padma-pīṭha* and adorned with many ornaments. Her mount, swan, is to accompany her.[44]

Two images of Sarasvatī are found in the museum. One of them comes from the Īśvara temple at Siddapura (Pl. XXI; D.a. 813), while the other comes from the Hariharēśvara temple at Hariharapura (Pl. XXIX; D.a. 787). Both bear identical iconographic marks. The goddess is seated in the *paryaṅkāsana* on a *padma-pīṭha* with (from her upper right hand, clockwise) an *aṅkuśa*, a *pāśa*, a *pustaka* and an *akṣamālā* in her four hands. The hand that holds the *akṣamālā* also indicates the *vyākhyānamudrā*. Behind her is the usual *prabhāvalī* with the conventional serpentine scroll and the *kīrtimukha*. She has an ornate *śiraś-chakra* and other attributes.

The Sarasvatī image from Siddapura is not only the finer of the two, but it is also probably hardly rivalled in artistic beauty and modelling by any other sculpture of this goddess among the Hoysaḷa works. She is seated in the contemplative posture with serenity marked in her face. Her slender waist supports her large, round breasts. The delicately carved long fingers carry the attributes in an easy and effortless manner. All these have contributed to enhance the beauty and the grace of the goddess. In contrast with this, the image from Hariharapura appears heavy and grotesque. The volume on her arms and shoulders and the vertical shape of her breasts have made her stiff and unshapely. Although both bear ornate crowns, the image from Siddapura wears a *jaṭā-mukuṭa*, whereas the other image wears a *kirīṭa-mukuṭa*. The former is gracefully worked out. These two images were originally enshrined in their respective temples and both are still preserved intact.

SAPTAMĀTṚKĀS: The two rectangular panels containing miniature sculptures come from Halebid (Pl. XXXIII; D.a. 624) and Hiri-Kadlur (Pl. XXXII; D.a. 791). Panels of this kind are usually found either in one of the niches or chambers of Śiva temples, although independent structures erected for them are not entirely unknown.

The worship of *Sapta* (seven) *mātṛkās* (mothers) is found all over India. These goddesses are the consorts of all major Hindu cult-deities; hence, they are named and characterised after them. According to a mythological account they were sent by their respective lords to help Śiva destroy Andhakā-

sura.[45] The same account continues further and reveals their evil form.[46] According to another version, these goddesses were created by Brahmā for the purpose of destroying Nirrita.[47] One other version says that they represent eight mental weaknesses like *kāma* (desire), *krōdha* (anger), *lōbha* (greed), *mada* (pride), *mōha* (illusion), *mātsarya* (fault finding or jealousy), *paiśunya* (tale-bearing) and *asūyā* (envy).[48] The texts do not always agree on the number of arms and the nature of the attributes which they are to bear. Generally the goddesses are regarded as seven in number, but the *Varāha-purāṇa* mentions as many as eight or sixteen. In the Chālukya-Hoysaḷa temples, we normally come across panels containing seven mothers although in some cases eight are met with.

The representation of these goddesses is conventionalised throughout India. They are usually carved in relief on a rectangular slab as instanced here. But independent images arranged in certain order are not unknown. In the Siddhēśvara temple at Haveri, each of these goddesses is depicted in a *nṛtya-bhaṅgī* in a separate compartment.[49] All the goddesses are, as a rule, to be depicted in a sitting posture bearing their attributes and accompanied by their mounts. They are to be flanked by Vīrabhadra and Gaṇēśa. There exists certain amount of irregularity as regards the order in which these seven goddesses are to be seated. The *Mārkāṇḍēya-purāṇa* mentions that they should bear the characteristics, and ride the mounts, of their respective gods.[50] The same work mentions that they are to be seated in the following order: Brāhmāṇī, Māhēśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Nārasiṁhī, Aindrī and Chaṇḍikā when they are eight in number. The other texts broadly agree with this, but they eliminate Nārasiṁhī when the total number of these goddesses is only seven.

The two panels in the collection of the Museum contain seven and not eight goddesses. The first figure is that of Vīrabhadra (Śiva) and the last is that of Gaṇēśa (son of Śiva). All are seated in the *sukhāsana* with their right legs hung down and planted on the lower pedestal while their left legs are folded horizontally on the pedestal on which they are seated. The panel from Halebid is more elaborately planned and carved than that of Hiri-Kadlur. In the former panel all, with the exception of Vārāhī and Aindri, wear *jaṭā-mukuṭas*; in the latter all appear to wear *karaṇḍa-mukuṭas*. Further differences can be noticed in the order in which these nine figures are arranged – in the Halebid panel, they are as follows: Vīrabhadra, Kaumārī(?), Brāhmī(?), Māhēśvarī, Vaiṣṇavī, Vārāhī, Aindrī, Chāmuṇḍī and Gaṇēśa. In the Hiri-Kadlur panel, Māhēśvarī is placed in between Brāhmī and Kaumārī while the rest are in their respective places. Some irregularities found regarding the *lāñchhanas* may also be noted here. In the Hiri-Kadlur panel, both Vaiṣṇavī and Vārāhī are attributed with *garuḍa-vāhanas*; the latter should have had a buffalo. In the Halebid panel, the sculptor seems to have confused the attributes of Kaumārī and Brāhmī also, as they appear to be identical. The *sruk-sruva* held in the upper right arm of the second goddess should have been in the hands of the first goddess. Excepting these differences, other iconographic characteristics conform to each other and to the texts. Let us note them in brief:

VĪRABHADRA: Śiva, as the guardian of the Saptamātṛkās, holds *vīṇā* in his lower two hands and a *triśūla* and a *ḍamaru* in the upper right and left hands respectively. His mount is Nandi.

BRĀHMĪ: Śakti of Brahmā: (3rd fig. in the Halebid panel and 2nd in the Hiri-Kadlur panel): She has four faces (three of which are seen in the sculptures). In the Hiri-Kadlur panel, she bears, a *sruk-sruva*, *śakti*, *phala* and *akṣamālā*. In the Halebid relief, as stated above, the sacrificial implements are attributed to Kaumārī apparently by some mistake. The sculptor seems to have confused the two figures as both have three heads and almost identical mounts. Such confusions are commonly met with in the Hoysaḷa works. Brāhmī has *haṁsa-vāhana* in both panels.

MĀHĒŚVARĪ: Śakti of Śiva: (3rd fig. in the Hiri-Kadlur panel and 4th in the Halebid panel): She holds a *triśūla*, *ḍamaru*, *phala* and *akṣamālā* in her four hands. Her mount is Nandi.

KAUMĀRĪ: Śakti of Kumāra: (4th fig. in the Hiri-Kadlur panel and 2nd in the Halebid panel): The attributes held by Kaumārī are not in full agreement with each other in the two panels. In the Halebid panel, Kaumārī holds a lance, *śakti*, *phala* and an *akṣamālā*, in the Hiri-Kadlur panel she holds an *aṅkuśa*, *pāśa*, *phala* and an *akṣamālā*. Her mount is a peacock.

VAIṢṆAVĪ: Śakti of Viṣṇu: (5th fig. in both panels): She holds a *śaṅkha*, *chakra*, *phala* and *padma*. *Garuḍa* is her mount.

VĀRĀHĪ: Śakti of Viṣṇu in his *Varāha-avatāra* (6th fig. in both panels): She wields a discus, conch, fruit and lotus in her four arms. She has a buffalo mount in the Halebid panel, and a *garuḍa* in the Hiri-Kadlur panel. The former is the correct one as pointed out earlier.

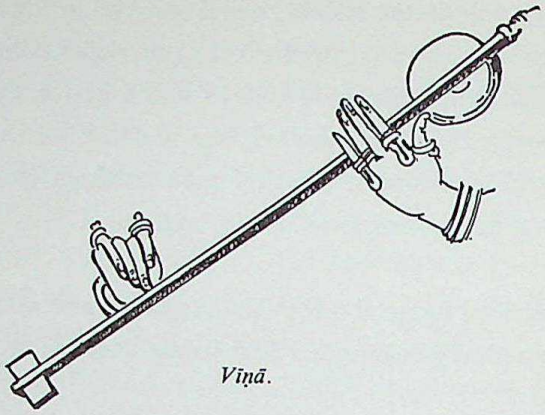
AINDRĪ: Śakti of Indra, the Thunder god (7th fig. in the two panels): She holds an *aṅkuśa*, *śakti*, *phala* and *vajra*. Her mount in an elephant.

Vajra.

Pātra.

CHĀMUṆḌĪ: Śakti of Śiva in one of his terrific forms: (8th fig. in both panels): A skeleton-shaped goddess with terrific looks, three eyes and projecting fangs from the corners of her mouth, Chāmuṇḍī has drooping breasts and holds in her four arms a *triśūla*, *ḍamaru*, *pātra* and *khaḍga*. Her mount is a jackal.

GAṆĒŚA: Son of Śiva and lord of the Gaṇas: (9th fig. in both panels): Here he acts as one of the guardians of the Saptamātṛkās. He is found with his usual elephant-trunk and portly-torso, bearing an *aṅkuśa*, *gadā*, *mōdaka* and a broken tusk in his four hands. His mount is a rat.



Vīṇā.

ATTENDANT DEITIES

The gods and goddesses are almost invariably accompanied by their *parivāra-dēvatas* and *sēvakas*. The outer walls of the Hoysaḷa temples provide a picturesque sight of an assemblage of main deities with an overwhelming number of attendants around them. These attendants hardly differ from the main gods and sometimes they are distinguished from other gods either on the basis of their location or on the basis of the attributes found in their hands. One group of such attendants is the *chauri*-bearing men or women. They usually stand either in the *dvibhaṅga* (double-flexion), *tribhaṅga* (triple-flexion) or *atibhaṅga* (multiple-flexion) with a *chauri* in one of their hands and a *phala* or a *padma* in the other. An image from Siddapura (Pl. XXXVII; D.a. 818) is a good example of this.

In another corner block of a ruined temple from Halebid(?), we find three such figures. Two ladies apparently flank a male figure. All stand in flexed postures decked with ornaments, crowns etc. The central figure in the panel (Pl. XLIV–VI; D.a. 805) is partly damaged and except for the bell held in his left hand no other details can be obtained now. The two ladies are musicians, the one to the proper right of the male figure holds cymbals, the other to the proper left holds a *vīṇā* with the bulge of the *vīṇā* resting on her shoulder. It is likely that these three figures were attending on a main deity. Attendants with musical instruments of various types are commonly met with among the outer-wall images of the Hoysaḷa temples.

The attendants in the two panels are not the best of their class. They are as rigid and grotesque as some of the main deities. They lack grace and plasticity. But some details of workmanship deserve attention. The scroll canopies above the heads of the attendants are of great variety and interest. In each of the convolutions, we find an interesting piece of carving: here, some monkeys are in a playful mood or indulged in love and mischief. The art of carving the convolutions with interesting variety of sculpture is not peculiar to the Hoysaḷa works alone, but the Hoysaḷa sculptors excelled the contemporary artists of South India.

Among the attendants, the most interesting ones are found on the door-jambs of the Kēdārēśvara temple (Pl. XIII-XIV; D.a. 665) at Halebid. They are *dvārapālas*, the attendants at the doorway of the

shrine of Śiva. They bear the chief characteristics of their class. They stand in the *tribhaṅga* posture and each of them is flanked by two ladies. The triple-flexion is more gracefully worked out in these than in the outer wall images observed above. The male attendant and his two consorts are set against conventional stelae. Each of the male figures has four arms. The top right and left hands hold respectively an *aṅkuśa* and a *pāśa*; the lower outer hand bears an *akṣamālā* and the lower inner hand (towards the doorway) bears a *gadā*. Although the door jamb belongs to a Śiva temple, it does not bear any Śaiva attendants. The image of a lady found in the middle of the lintel is that of dancing Sarasvatī. She holds a *vīṇā*, *aṇkuśa* and *pāśa* in her hands. The *akṣamālā* is present among the attributes of her attendants. Although Śiva and his attendants could be portrayed with all these attributes, the absence of *triśūla* and *ḍamaru*, two chief attributes of these deities, is noteworthy here.

HERO-STONES: The commemorative tablets erected for the heroes who died fighting in a battle-field are called *Vīragals* or hero-stones. Hundreds of such memorial stones are found all over South India.[51] The courageous deeds of the soldiers were subjects of laudatory verses of poets and scribes for it was a firm conviction of mediaeval society that the victory they achieved in the battle-field would secure them fame and wealth in this world and death would secure them ever-lasting place in the other.

Hero-stones are not a peculiar feature of Karnāṭaka but they are far more here than anywhere else. The primary purpose of these tablets was to commemorate the death of a hero. Quite often those who died fighting in a battle attained spiritual status and the *Vīragals* were worshipped by the people for whom the heroes had laid down their lives. The hero-stones had a secular significance too. For the people on this earth, the dead was both an example and an envy. These tablets or memorial stones vary in size and detail. There are simple commemorative stones which merely record the death of a hero; there are elaborately sculptured panels with inscriptions giving a vivid picture, in words and in sculpture, of the circumstances which led to his death. The sculptured panels also considerably vary: there are simple tablets of one or two panels and elaborate tablets of three to five panels. These panels show the battle, encounter between the hero and his enemy, death of the hero normally overwhelmed by the forces of the enemy, the hero being carried away by the celestial nymphs to the abode of Śiva.

One of the hero-stones of the later half of the 13th century (Pl.IL; D. a. 1649) depicts a war in which a Hoysaḷa soldier laid down his life. The two panels contain sculptures and the horizontal bands which separate the panels bear an inscription that narrates the historical incident. According to the inscription'[52] Bēreya-daṇāyaka (general Bēreya) died while attempting to seize the elephants of Māyi-sāhaṇi, son of Rēcheya-sāhaṇi of Mogavāḍa. The men were fighting respectively on behalf of two opposing leaders of the Hoysaḷa dynasty, Nārasiṁha III and Rāmanātha. Neither the inscription nor the tablet are preserved in full; only fragmentary portions of these are available for study now. The action begins at the bottom of the tablet where the two heroes are facing each other. Bēreya-daṇāyaka is riding a horse and charging forward with a long lance in his right hand. The horse is elaborately dressed and appears to have the snout of an elephant. Māyi-sāhaṇi is seated on an elephant. The latter is also decked with a rosette-habiliment and some other ornaments. In the first panel (at the bottom) we see the two heroes facing each other with their respective supporting forces by their side. In the buzzle of the battle some have fallen on the ground only to be trampled by the dashing horses. Māyi-sāhaṇi is

seated on a *hauda*. He is accompanied by other soldiers who ride elephants and horses. Bēreya-Nāyaka is also supported by his cavalry, infantry forces and attendants.

In the second panel Bēreya-daṇāyaka is fiercly attacking the army of Māyi. After discharging a long lance, he seems to have unsheathed his sword and charged forward. His umbrella-bearer is desperately struggling to hold to his position near his master. But Māyi-sāhaṇi, although overwhelmed by the enemy forces, fights unperturbed.

At least two more panels are wanting to complete the scene. The third panel probably depicted the fall of Bēreya-daṇāyaka overwhelmed by the army of Māyi-sāhaṇi, and in the fourth he would have been shown as being carried by nymphs to the heaven. While the battle scene begins in the bottom panels and ends in the top panel, the inscription is engraved from top to bottom. The last act of the drama and the first half of the inscription are now missing.

Another hero-stone (Pl. L; D.a. 1650) which was brought from Halebid is also incomplete now. It contains a short inscription on the top horizontal band. In the two panels we find a battle in progress. According to the inscription, it depicts the invasion of certain Yakkama. He is mentioned to have distinguished himself by capturing a large number of horses of Sāḷuvaya. The latter is perhaps identical with Sāḷuva-Tikkamadēva, who is described as the commander of all the household troops of king Rāmachandra of Yādava or Seuṇa family. The inscription probably belongs to the 13th century A.D.

The battle took place apparently between the two rival cavalry forces. There are some foot-soldiers with shields and swords in their hands, but they are either the attendant soldiers or those who have fallen from their horses. The horses and the heroes are prominently placed. In the first frieze (at the bottom of the panel), Yakkama is facing Sāḷuvaya. Both are supported by their respective cavalry forces. Those who have fallen on the battle field are struggling to recover themselves or helplessly looking at the hooves of the horses that are about to crush them. The heroes are mounted on their well built and well dressed horses. They carry double-edged swords and long lances. Common horsemen have only a lower-garment up to their knees; but the heroes seem to be wearing long shoes and elaborate garments which cover the lower half of their body.

In the second panel the cavalry of Sāḷuvaya and his men are seen fleeing from the field and Yakkama and his supporting force are pursuing him. The retreating soldiers are struck with consternation: one is looking back, one is aimlessly plunging his lance, the others are whipping their horses to hasten out of danger. In this panel also, the hero, Yakkama and his horse occupy a conspicuous position. There are some minor inconsistencies in the carving: the hero wears a *yajñōpavīta* and knee-high shoes in the first panel; they are missing in the second. Likewise, the saddle has no back hook in the first, but it is present in the second.

Despite some of the drawbacks of the Hoysaḷa artist, he seems to be at his best while carving sculptured panels involving miniature images, floral patterns and other intricate works. The friezes at the basement of the outerwall, some sections of the doorways, perforated screens and minute workmanship on ceilings, some of the pillars, parapets and towers testify to his ability and imagination. The hero-stones add further testimony to this.

SACRIFICIAL STONES: A small block of stone (Pl. XLVIII; D.a. 812) with carved foot prints, nude men with severed heads, and the heads of rams, is extremely interesting for it throws a flood of light on the mediaeval social and spiritual customs. This is locally called *Siḍi-tale-kal* or a stone of springing heads. The two foot-prints or sandals which are encircled by a spiritual knot are the holy objects at which the rams and men were sacrificed. The severed heads of the rams indicate the offerings of animals. After this the human sacrifice seems to have taken place. The men are naked – apparently they are volunteering their heads after renouncing all worldly attachments including their cloth. The one on the proper right of the panel has cut his own head and the sword held in his raised hands clearly indicates it. The one on the left is either firmly standing with devotion and determination while his head is taken off or has dashed his neck against a curved sword.

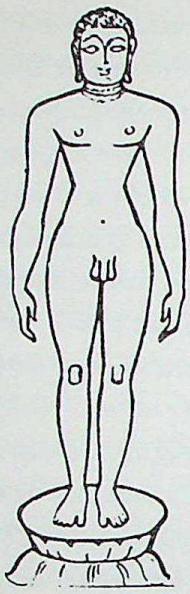
The sacrificial stones of this and some other varieties are frequently met with in many parts of South India[53] and many explanations are offered to elucidate their significance and meaning. Some inscriptions vividly describe such sacrifices. As these offerings were voluntary and highly esteemed, the men who embraced the cult and followed it implicitly took pride in beheading themselves. Society also viewed it as a means of attaining a place in heaven. However, the custom was not very widespread and it does not represent any major cult forms of social practice among the Hindus.

JAINA IMAGES

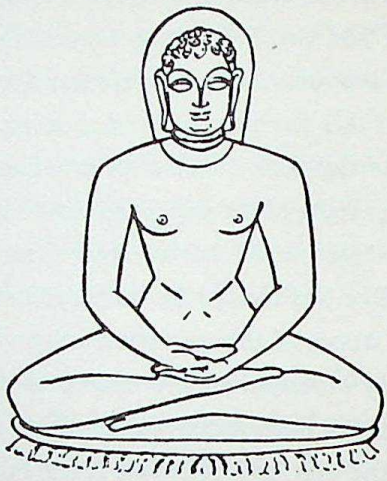
Apart from the Hindu gods and goddesses, their attendants and consorts, the museum preserves some Jaina images belonging to the Hoysaḷa period. Karnāṭaka was the heart of Digambara Jainism in South India and Sravana Belgola was its chief seat. The greatest of the Jaina images, especially the colossal images of Gommaṭa, are found only in Karnāṭaka. After the 12th century, Jainism slowly declined on the main land, but the Jains drifted towards coastal Karnāṭaka and started another phase of prosperous career.

The history of Jainism in Karnāṭaka goes back to the days of Chandragupta Maurya, but not until the 5th or 6th century A.D. do we come across their written records. The earliest of their temples or caves are found in the early-Chālukyan centres like Aihole and Badami. Under the patronage of the Rāṣṭrakūṭas, Kadaṁbas, Gaṅgas, later-Chālukyas and early-Hoysaḷas, the Jains built many temples all over Karnāṭaka. However, their temple art neither differed from the Hindu art, nor influenced it. The Jaina images of Karnāṭaka almost without exception belong to the Digambara sect. Only two types of Tīrthaṅkara images are found in Jaina temples, standing nude figures with hands hanging on either side, and sitting figures with their palms placed one above the other on their lap. The former is called the *kāyōtsarga* posture, the latter, the *paryaṅkāsana*. But the attendant deities of the Tīrthaṅkaras are of great variety and of immense iconographic interest. They all bear the characteristic features of the major Hindu gods and goddesses.

Jaina images, both in the *kāyōtsarga* and *paryaṅkāsana* postures are found among the collections of the museum. To the former category belong the two nude figures (D.a. 795 and D.a. 796) that come from the ruined *bastis* of Halebid. One of them (Pl. LIV; D.a. 795) is partly broken and his feet, left hand and the stela are missing now. The physiognomy of the Jina is very well worked out. He has



A



B

C

D

Āsanas: A. *kāyōtsarga*, B. *paryaṅka*, C. *ardha-paryaṅka* and D. *sukhāsana.*

conventional curly hair, long ears, lines on his neck and a plain aureola. Unfortunately, it is not possible to identify the image as both his *lāñchhanas* and attendant deities are missing now.

The other image (Pl. LIII; D.a. 796) is fairly well preserved except for its broken hands. Here the Jina stands in the *kāyōtsarga* on a *padma-pīṭha* with his male and female attendants on his either side and an elaborate stela at his back. The stela is typical of the later-Chālukyan and Hoysaḷa schools. There are serpentine arch, *kīrtimukha*, yakṣas and *yāḷis*. The triple umbrella over the head of the Jina is one of the main attributes of the Tīrthaṅkaras and it is called *mukkoḍe* or *chatratraya*. The *lāñchhana* is missing in this image also. The male and female attendants at the base are gracefully standing in the triple flexion and they bear *padmas* and *phalas* in their hands. Although the attributes held by the attendant deities usually help us to identify the main figure, in the present instance these details are of little help. The *phala* and *padma* are the common properties of all attendant deities, and not exclusive attributes of any Yakṣa couple. The attributes held by the attendants are also of very little help for the identification of the main deity.

The *Chaturviṁśati* panel from Heragu (Pl. LV; D.a. 785) offers an interesting type of composition in which Ādinātha, the first Tīrthaṅkara, is surrounded by the other twenty-three Tīrthaṅkaras. All the Jinas are seated in the *paryaṅkāsana* posture on *bhadra-pīṭhas* with *mukkoḍes* and *prabhās* respectively above and behind their heads. The arrangement of the *Chaturviṁśati* images here is conventional and crude. The image of Ādinātha is different from the rest not only because it is the main deity in the composition and larger than the rest, but also because it has curly hair on its shoulders. According to a Jaina belief, Ādinātha was persuaded by his devotees to abstain from pulling out the last handful of hair when he was performing the *musṭilōcha*. The presence of hair on his shoulder is one of the chief marks from which the images of Ādinātha are identified now.

Except for the minor damages, the panel is fairly well-preserved. The *mukkoḍe* of Ādinātha is well worked out with bead-hangings. The curls on the head are thick, round and crowded; those on the shoulder are heavy and stiff. The Jinas are seated in a rigid *paryaṅkāsana* posture with right leg placed on the left and right palm placed on the left. The rest of the body shares these austere features.

Another curious block of carved stone with miniature seated images (Pl. LVI; D.a. 797) is a *mandara* of *Chaturviṁśati*-Tīrthaṅkaras. Such *mandaras* or *bali-pīṭhas* are usually met with in front of Jaina *bastis*. This *mandara* could be divided into two sections: the lower half rises in three receding stages and each of its four sides contains twenty-four miniature images. These images are seated in the *paryaṅkāsana* posture in three rows. Totally there are ninety-six Jinas and they are all alike. The upper half of the *mandara* is the crowning dome. Usually such *mandaras* are terminated by a huge round stone but it is missing in the present instance.

The *mandara* is one of the simpler models of its class. Very elaborate *mandaras* can be noticed before the Tērina Basti and other structures on the Chandragiri in Sravana Belgola.[54] The *mandara* under examination has twelve angles and one can observe the twenty-four Jinas from any of the four sides. The top dome which is shaped like a *padma* has twenty angles.

Plates

Plate I, D.a. 802

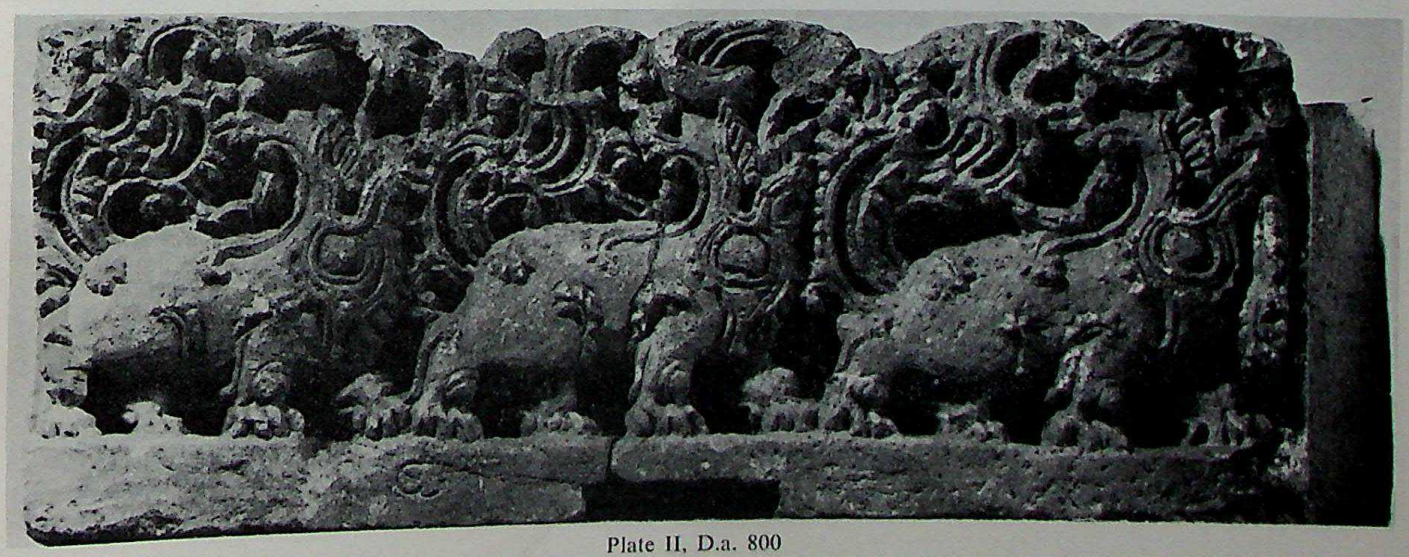


Plate II, D.a. 800

Plate III, D.a. 803

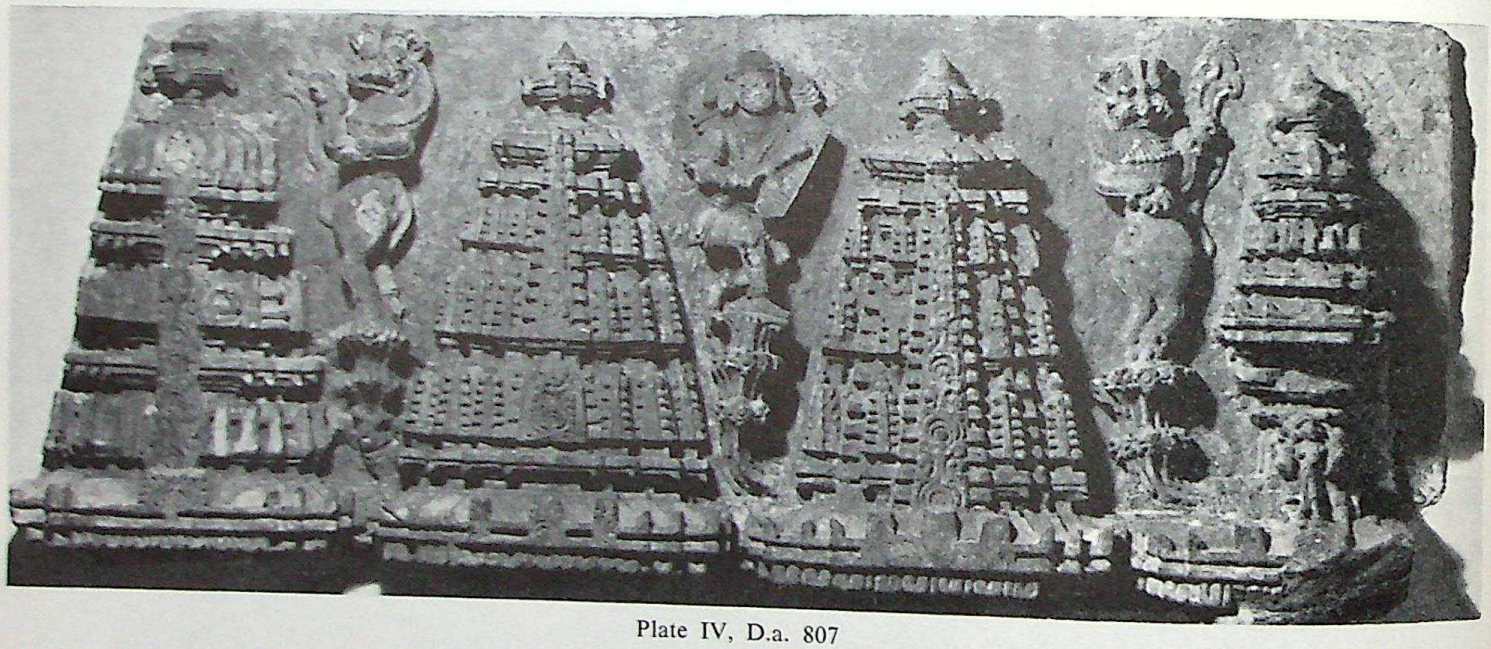


Plate IV, D.a. 807

Plate V, D.a. 817

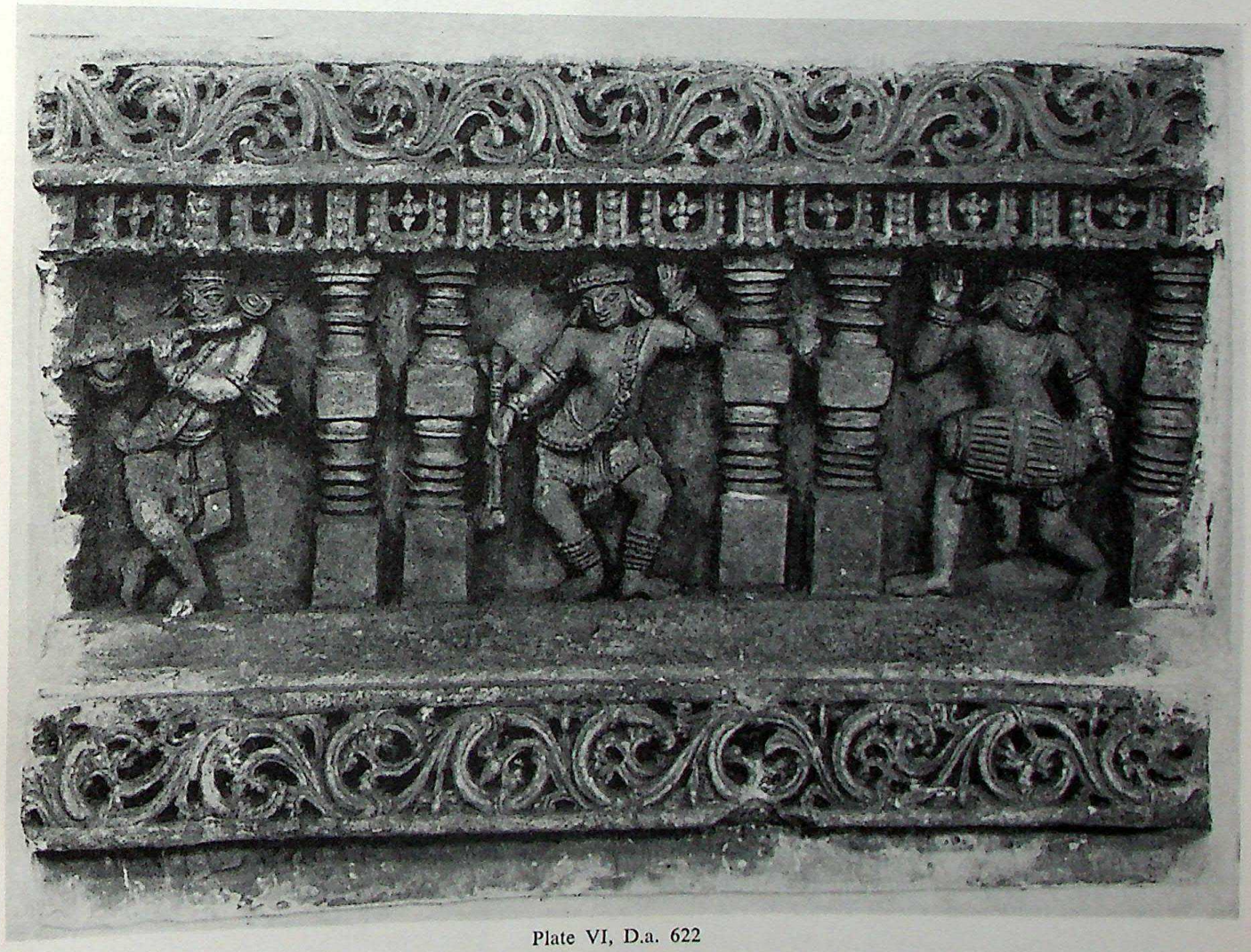


Plate VI, D.a. 622

Plate VII, D.a. 789

Plate VIII, D.a. 810

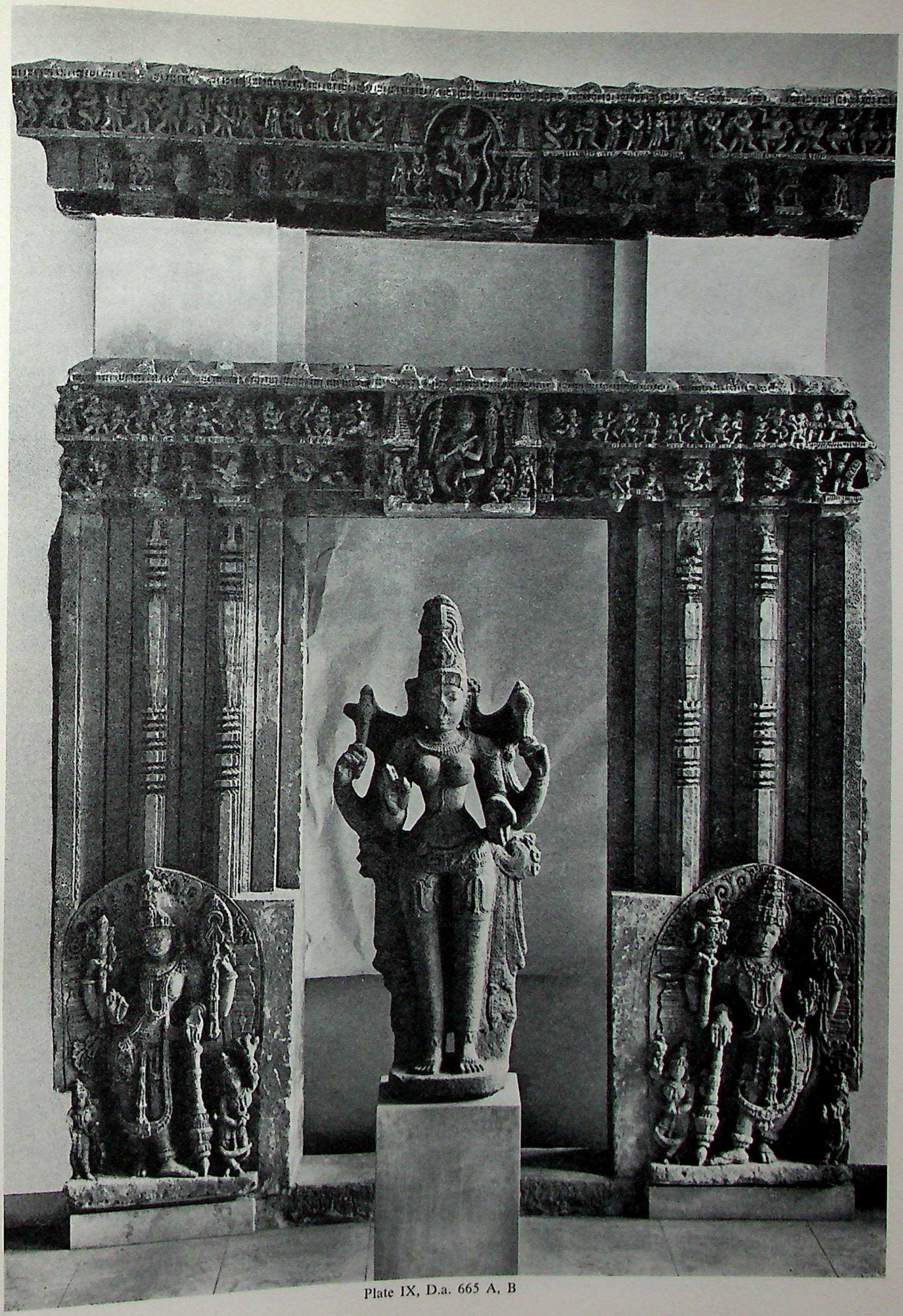


Plate IX, D.a. 665 A, B

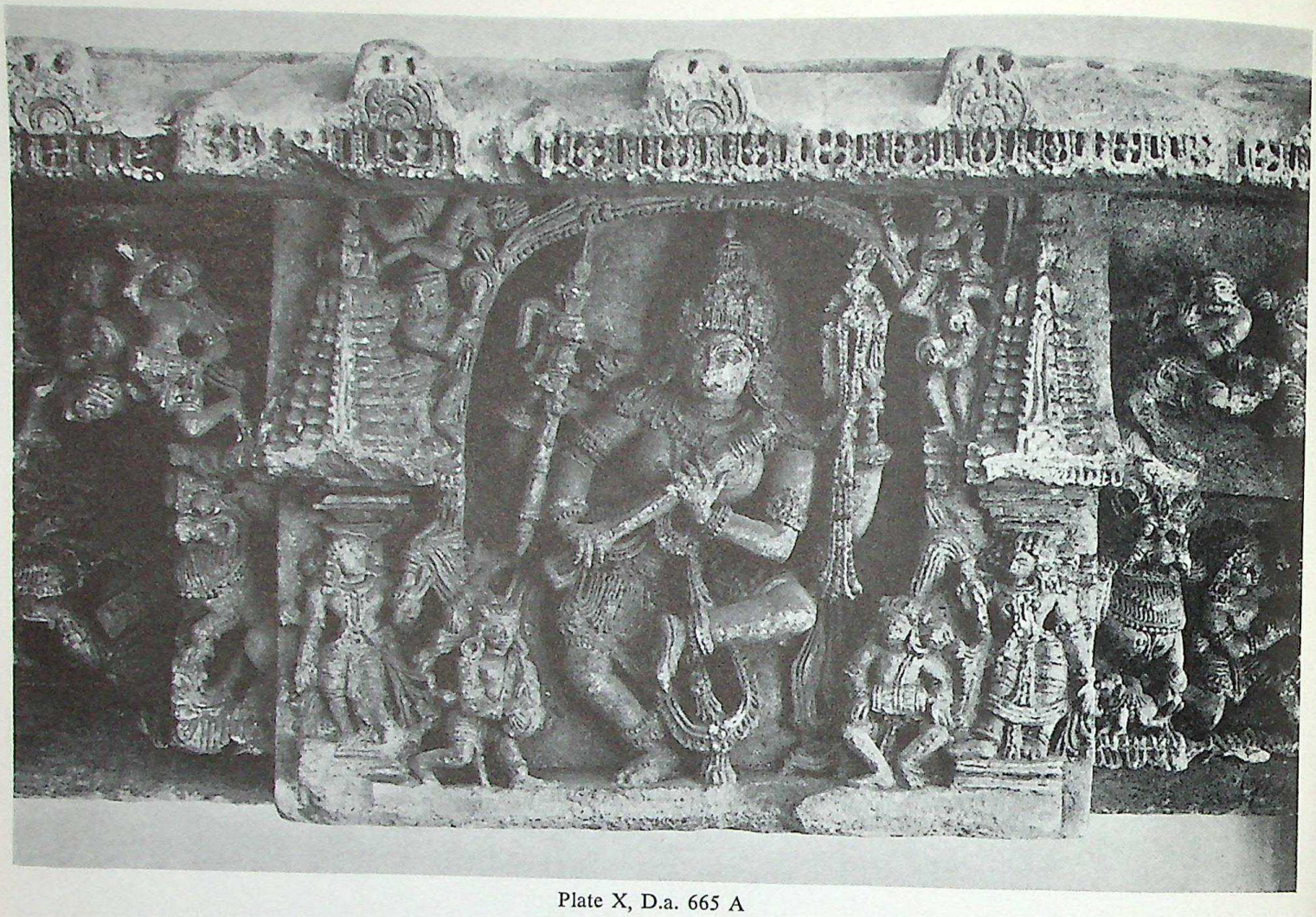


Plate X, D.a. 665 A

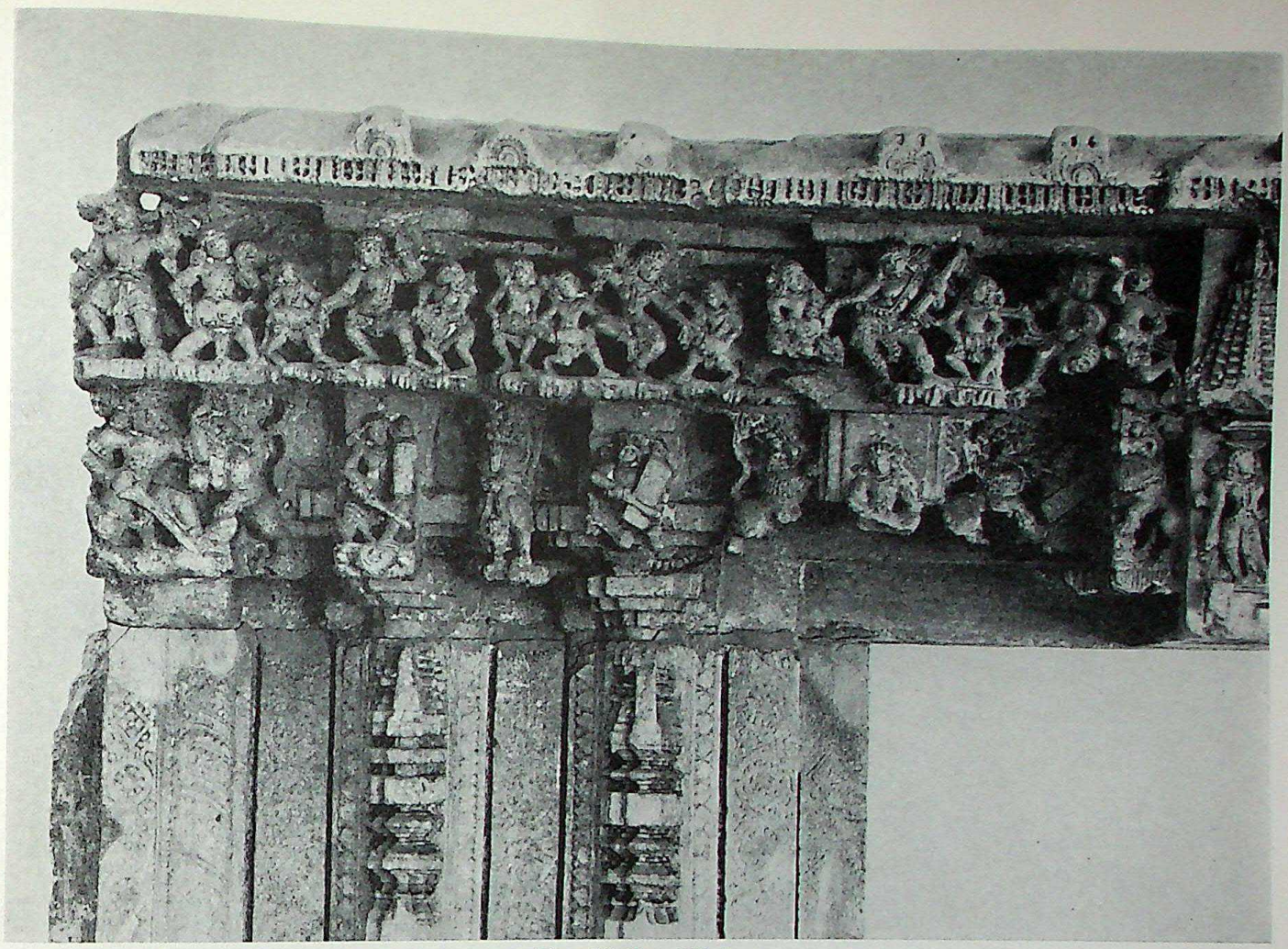


Plate XI, D.a. 665 A

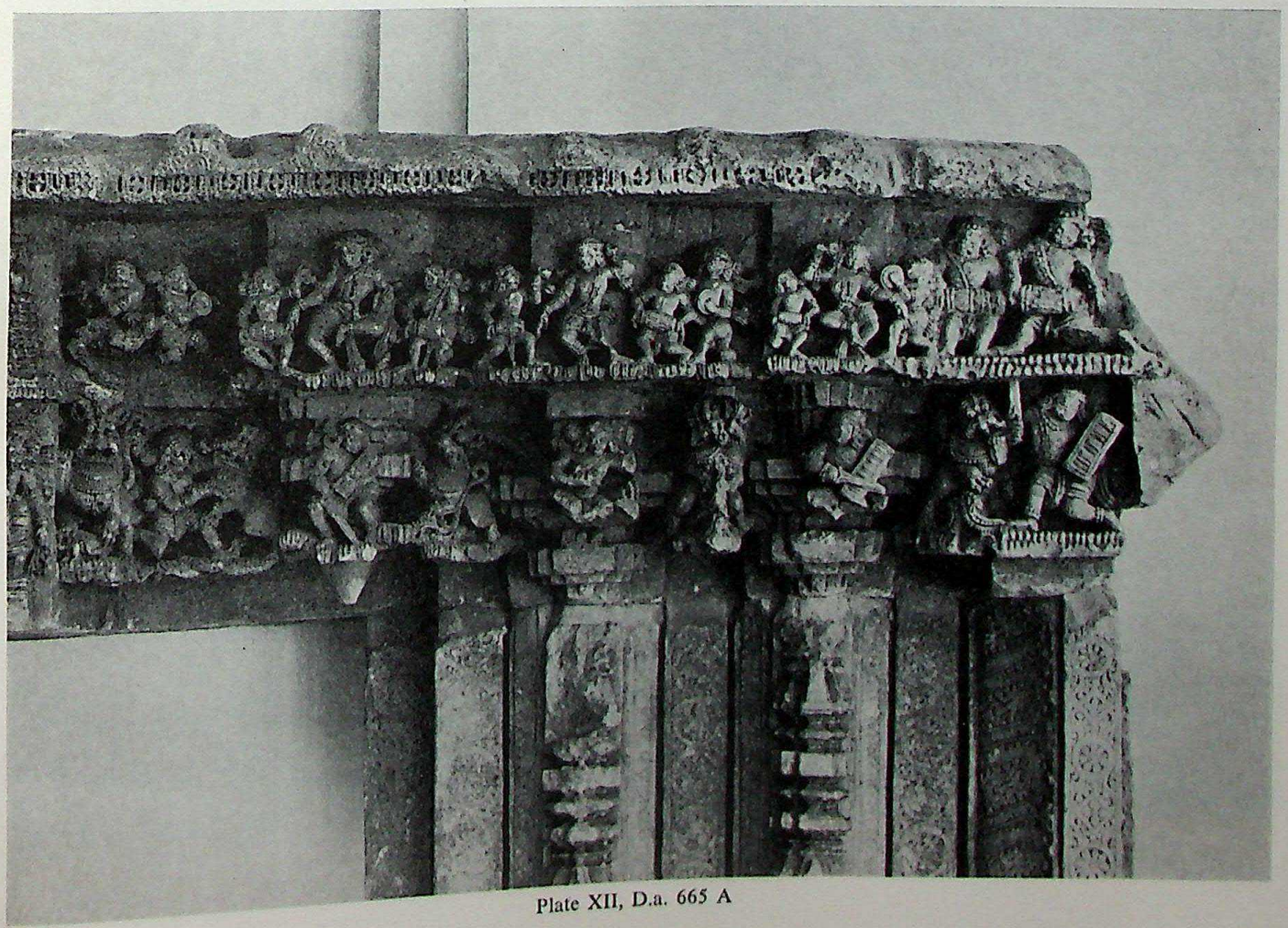


Plate XII, D.a. 665 A

Plate XIII, D.a. 665 A

Plate XIV, D.a. 665 A

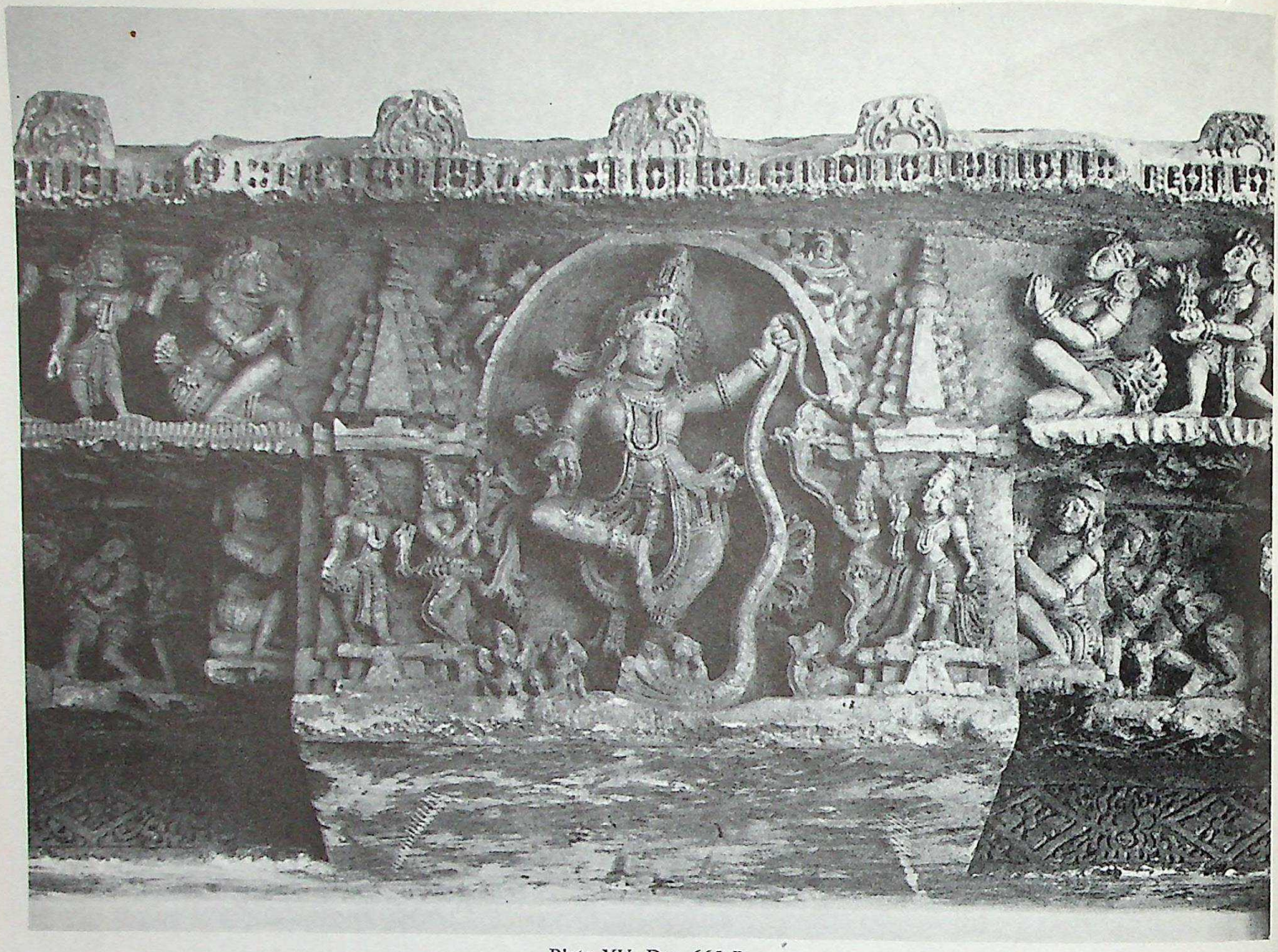


Plate XV, D.a. 665 B

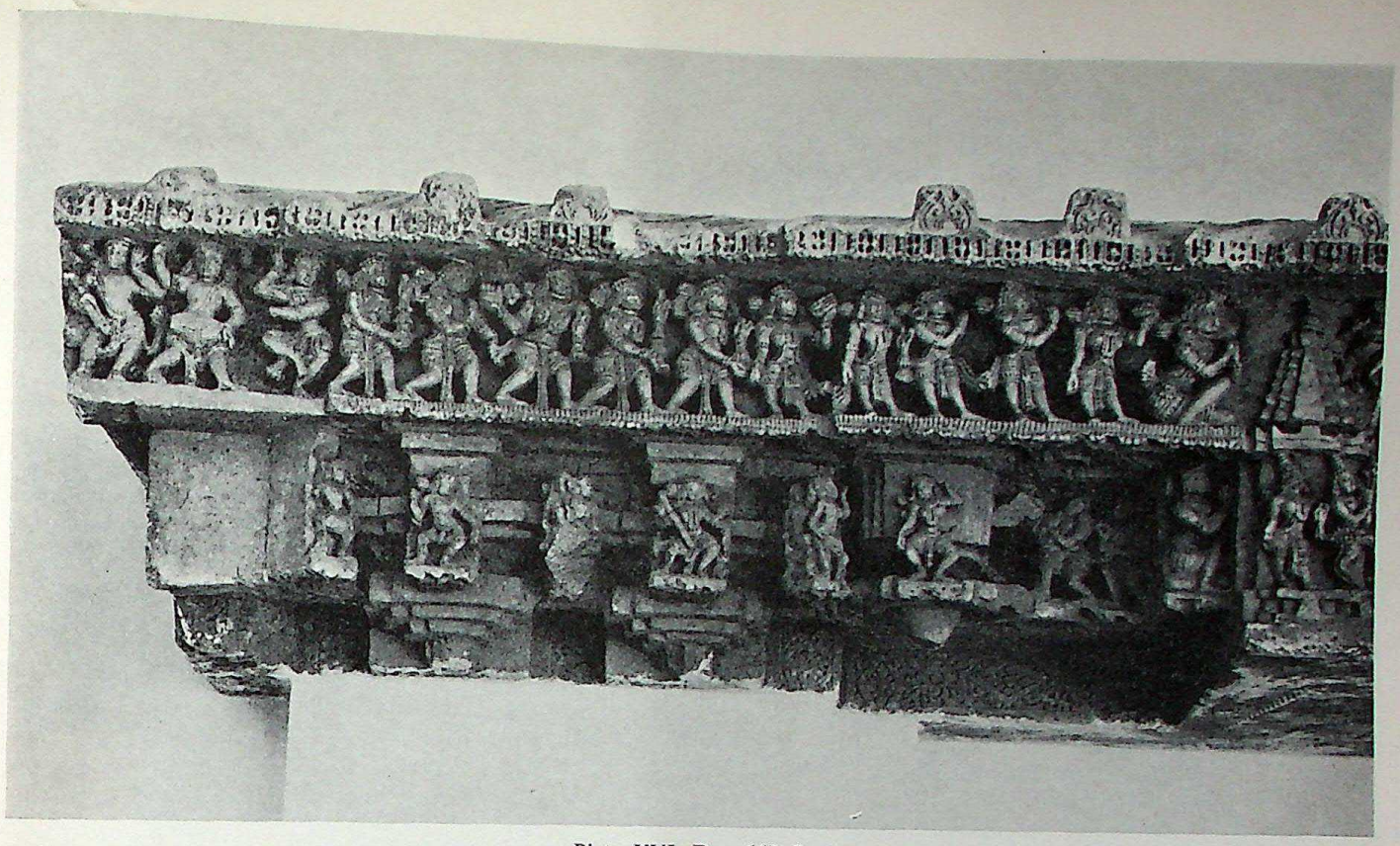


Plate XVI, D.a. 665 B

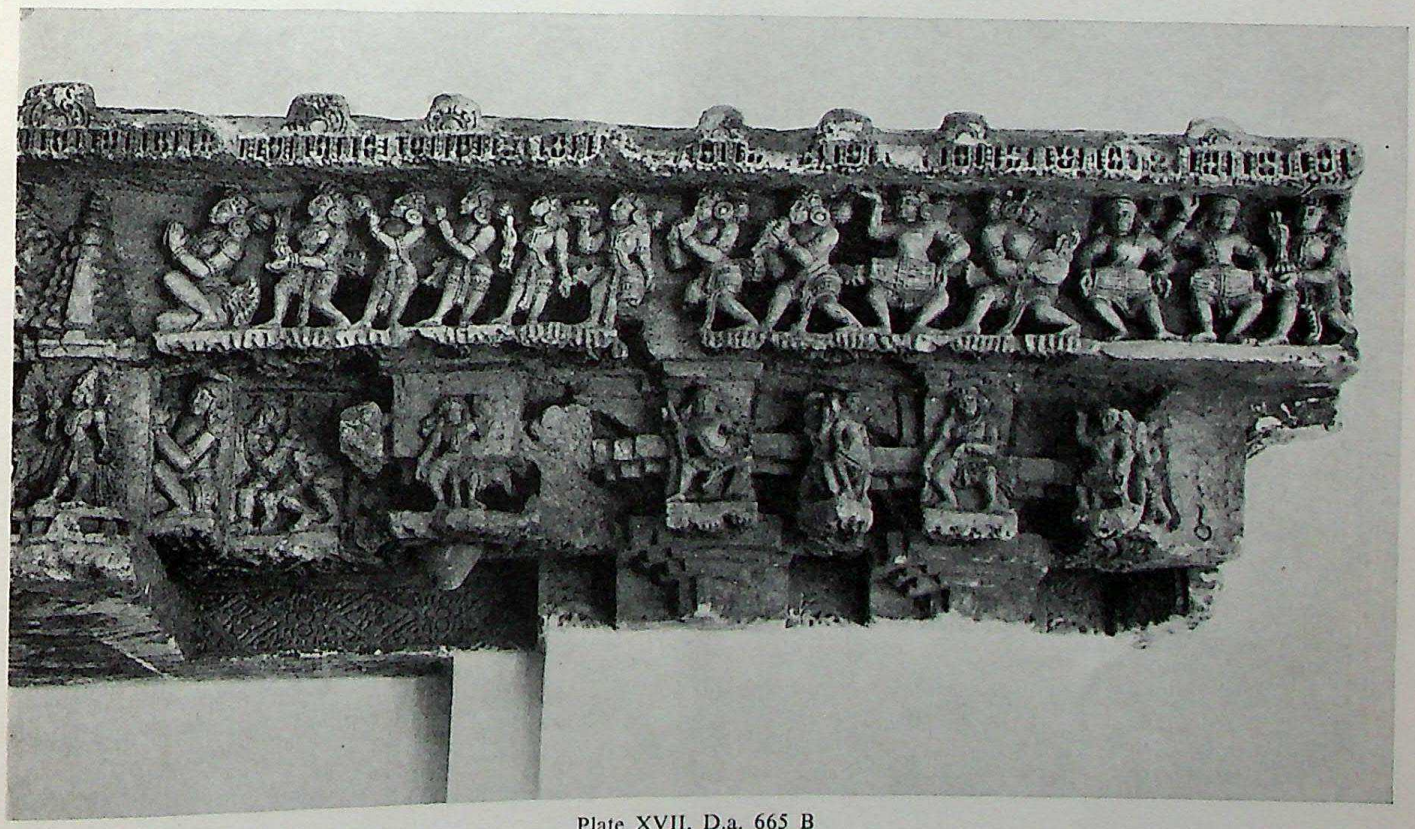


Plate XVII, D.a. 665 B

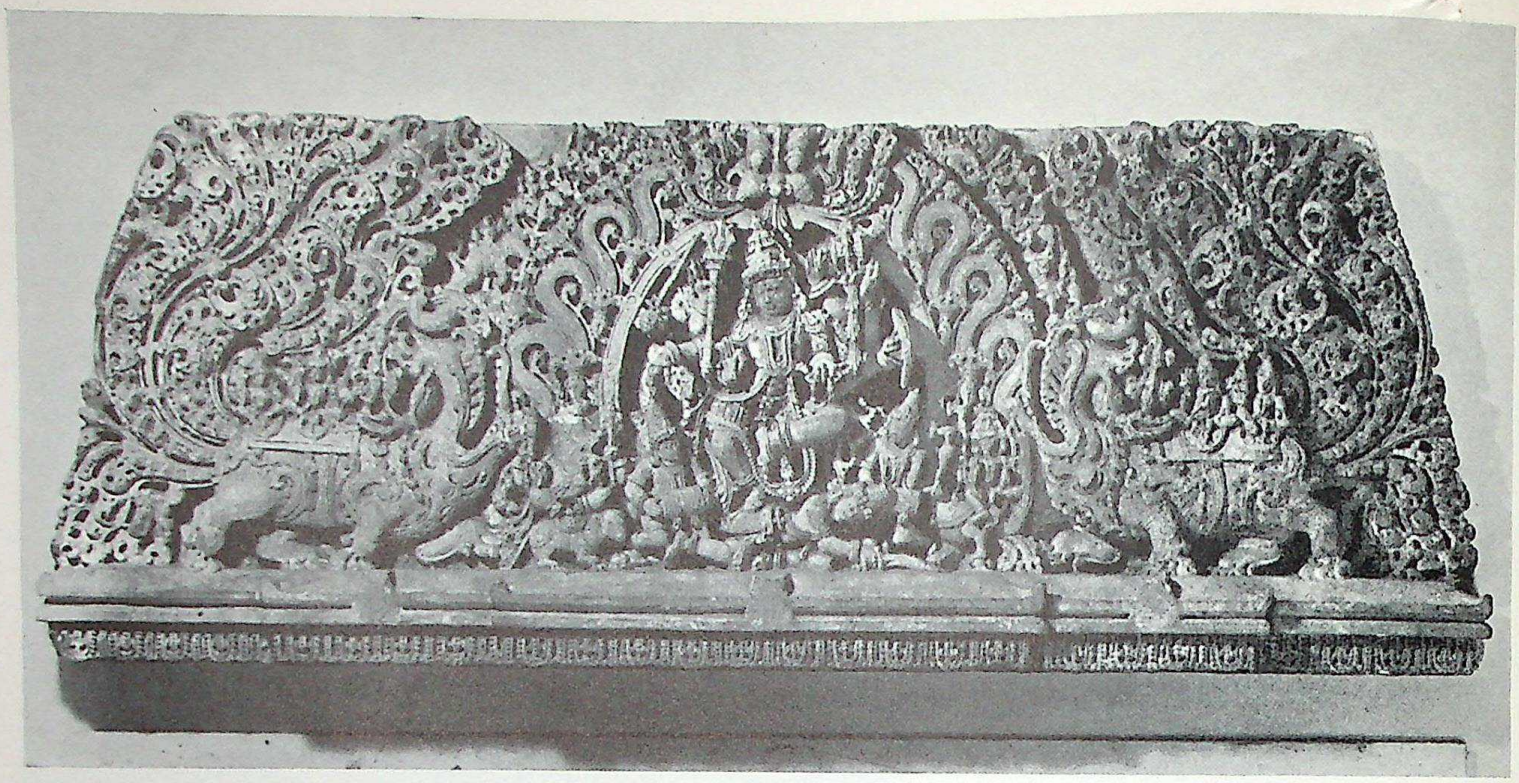


Plate XVIII, D.a. 781

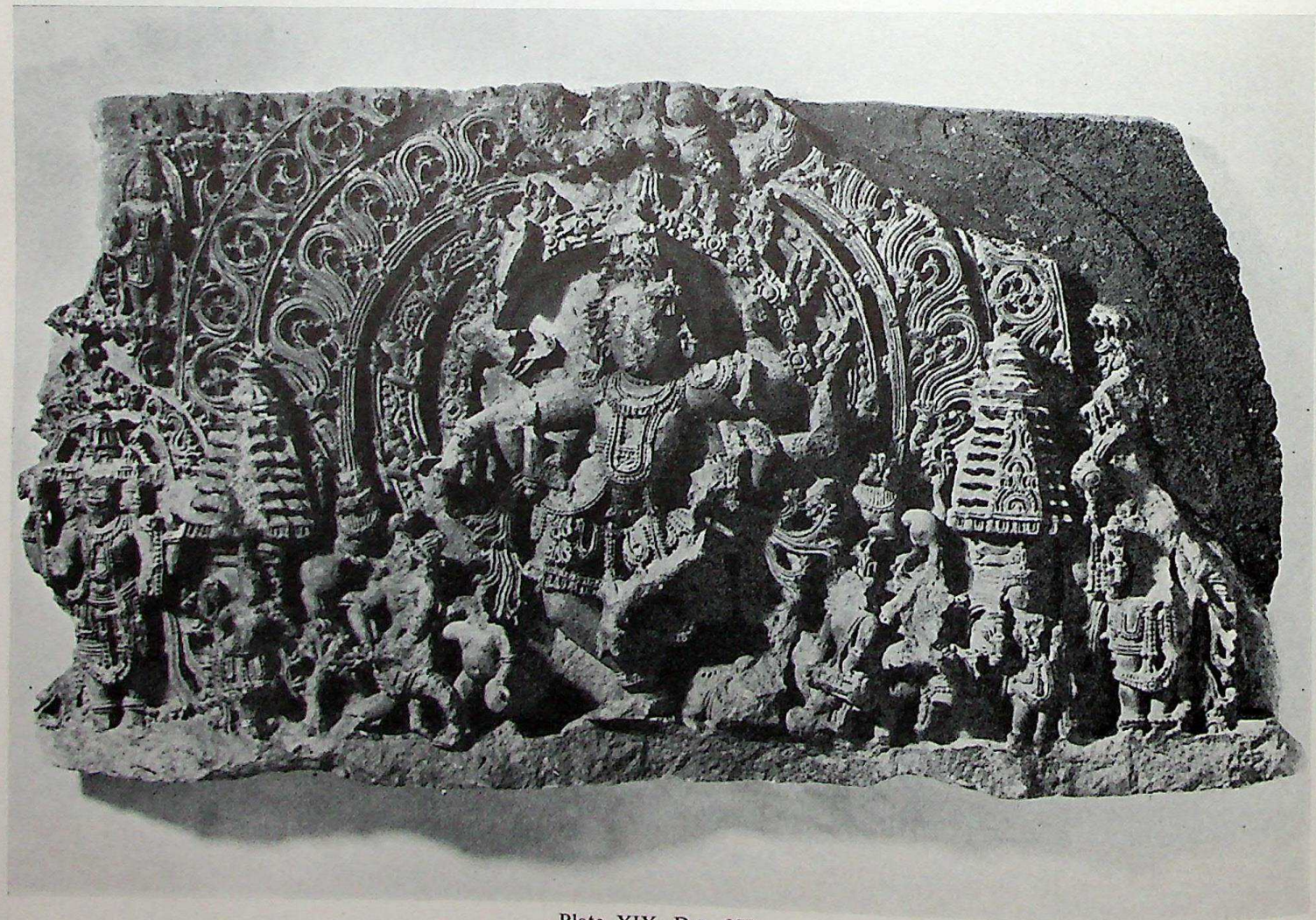


Plate XIX, D.a. 808

Plate XX, D.a. 1648

Plate XXI, D.a. 821

Plate XXII, D.a. 1647

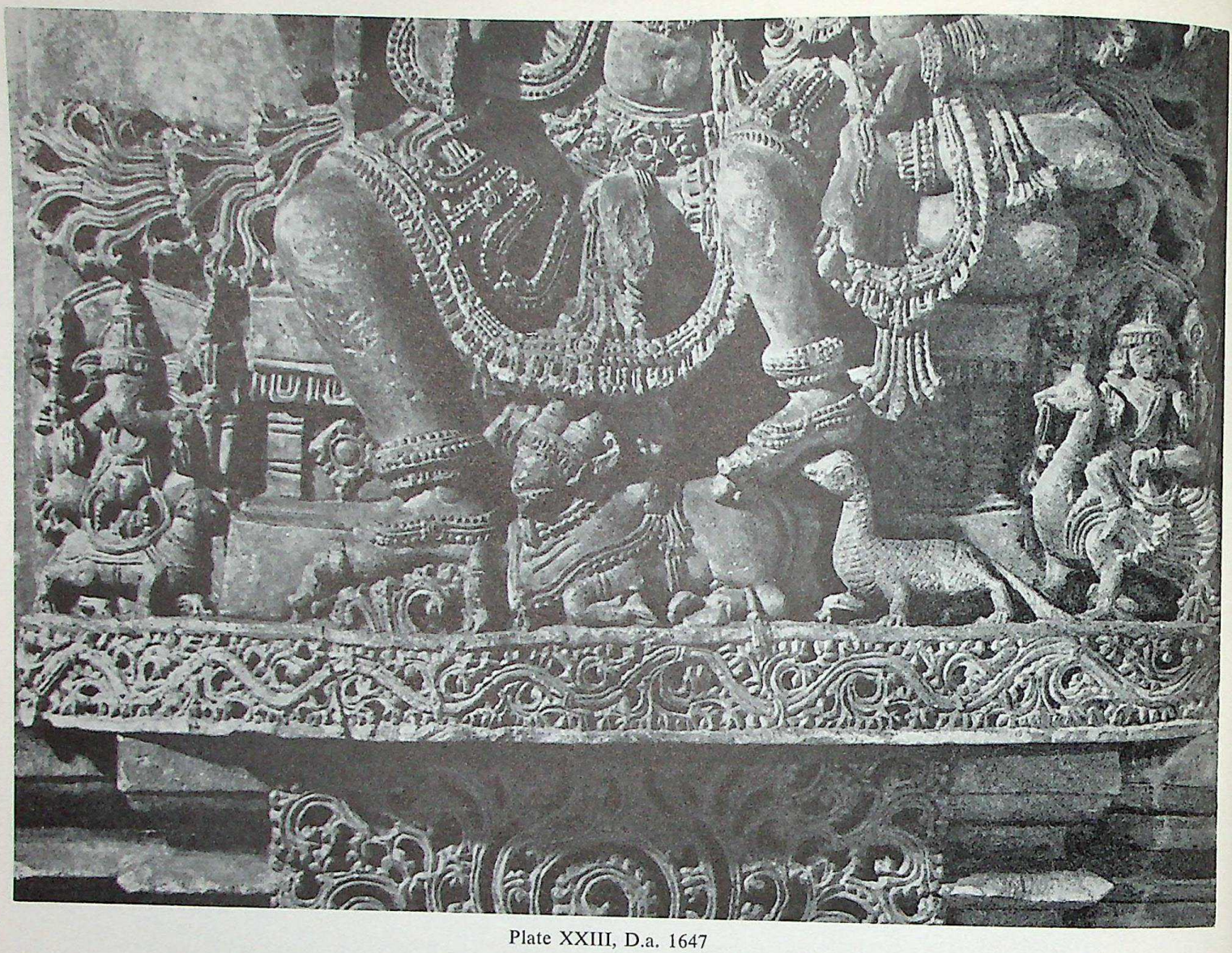


Plate XXIII, D.a. 1647

Plate XXIV, D.a. 782

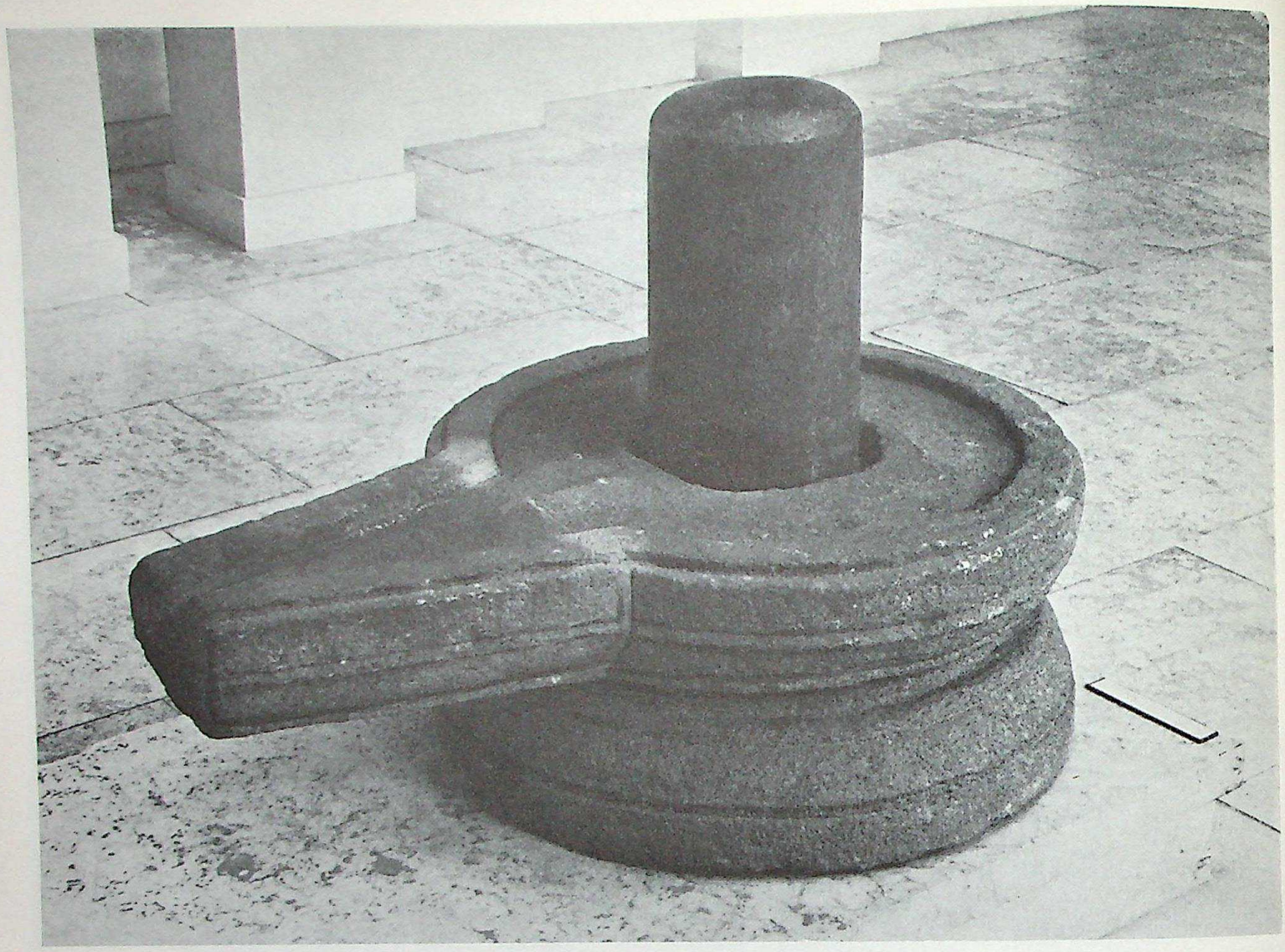


Plate XXV, D.a. 625

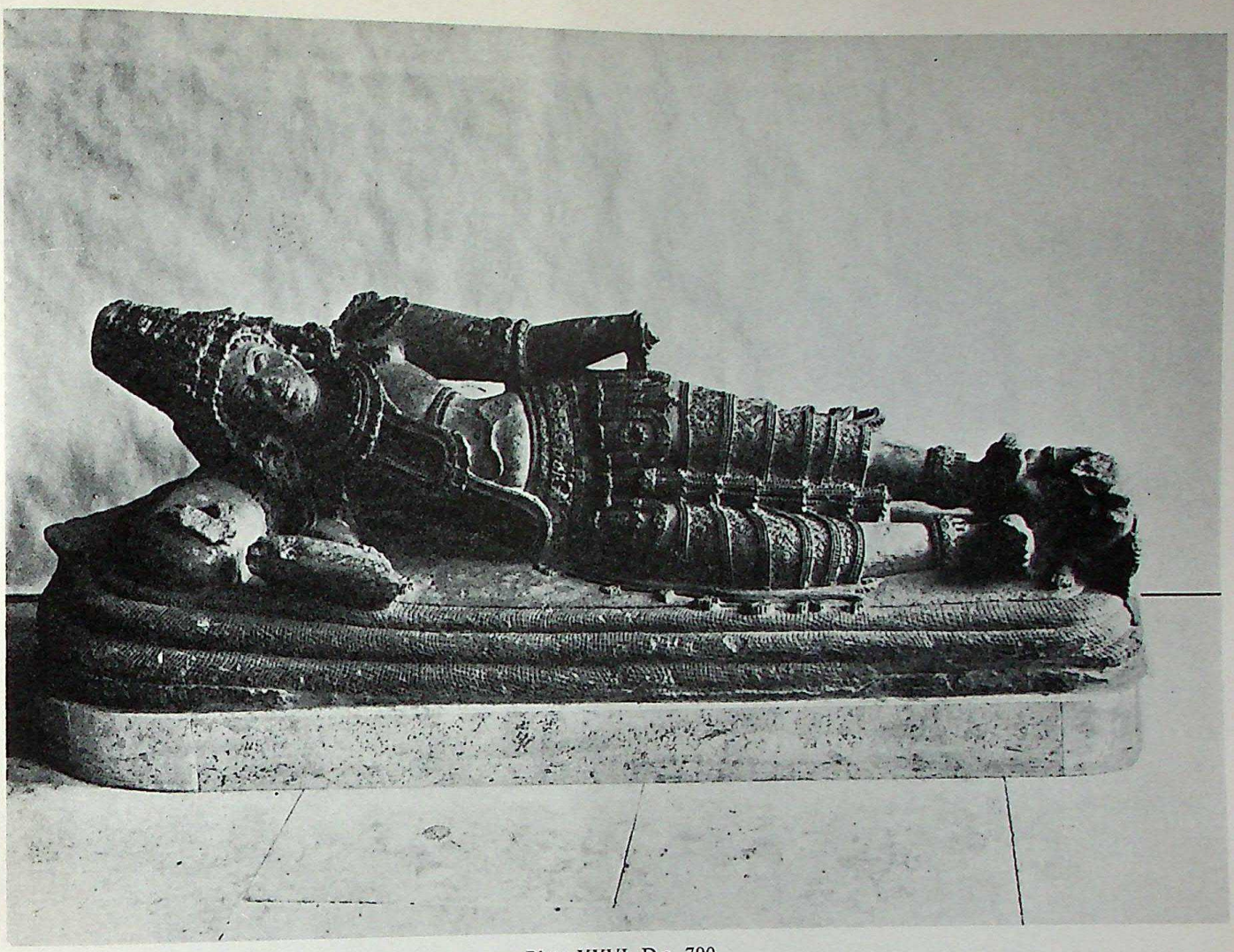


Plate XXVI, D.a. 790

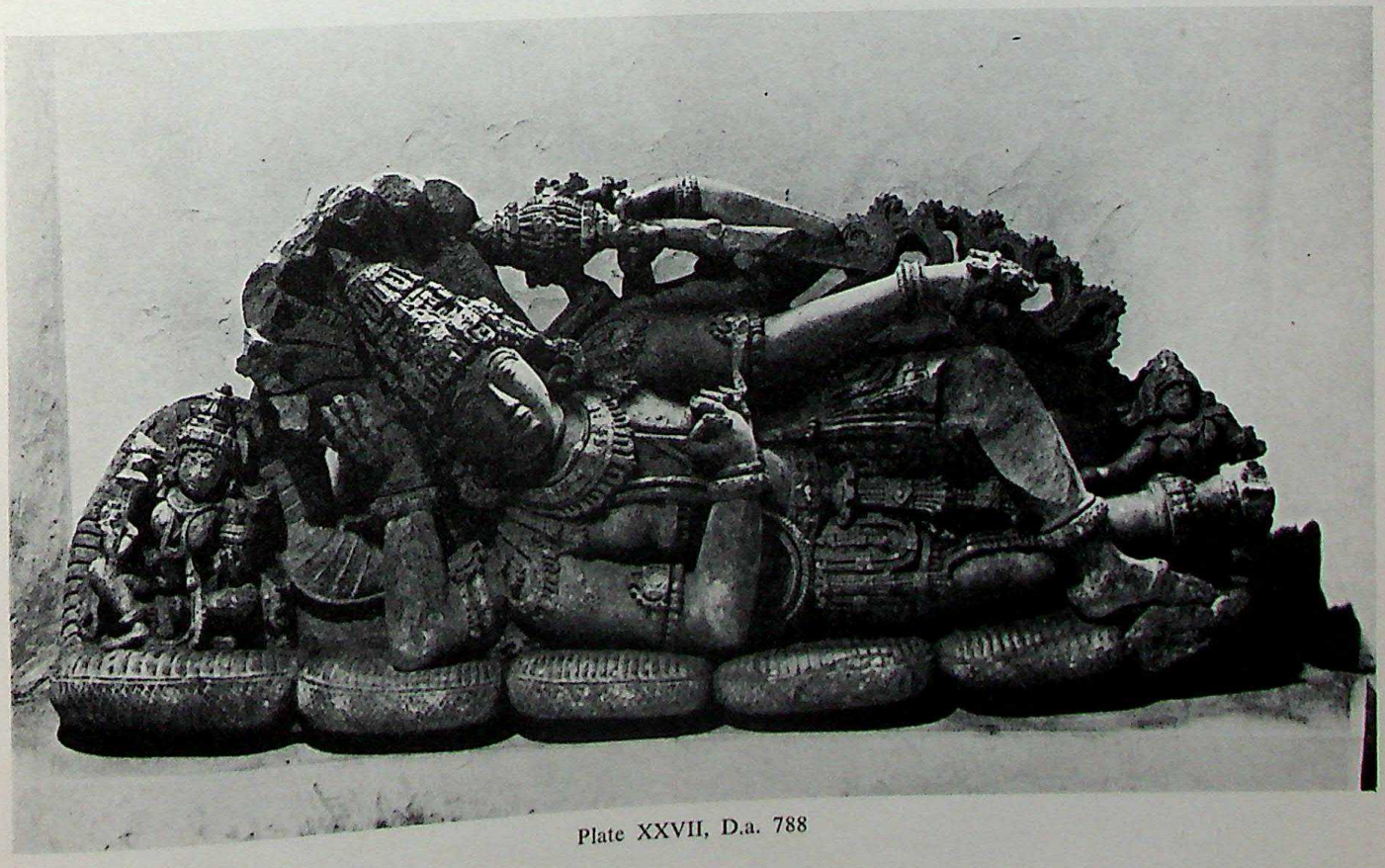


Plate XXVII, D.a. 788

Plate XXVIII, D.a. 1648

Plate XXIX, D.a. 787

Plate XXX, D.a. 820

Plate XXXI, D.a. 813

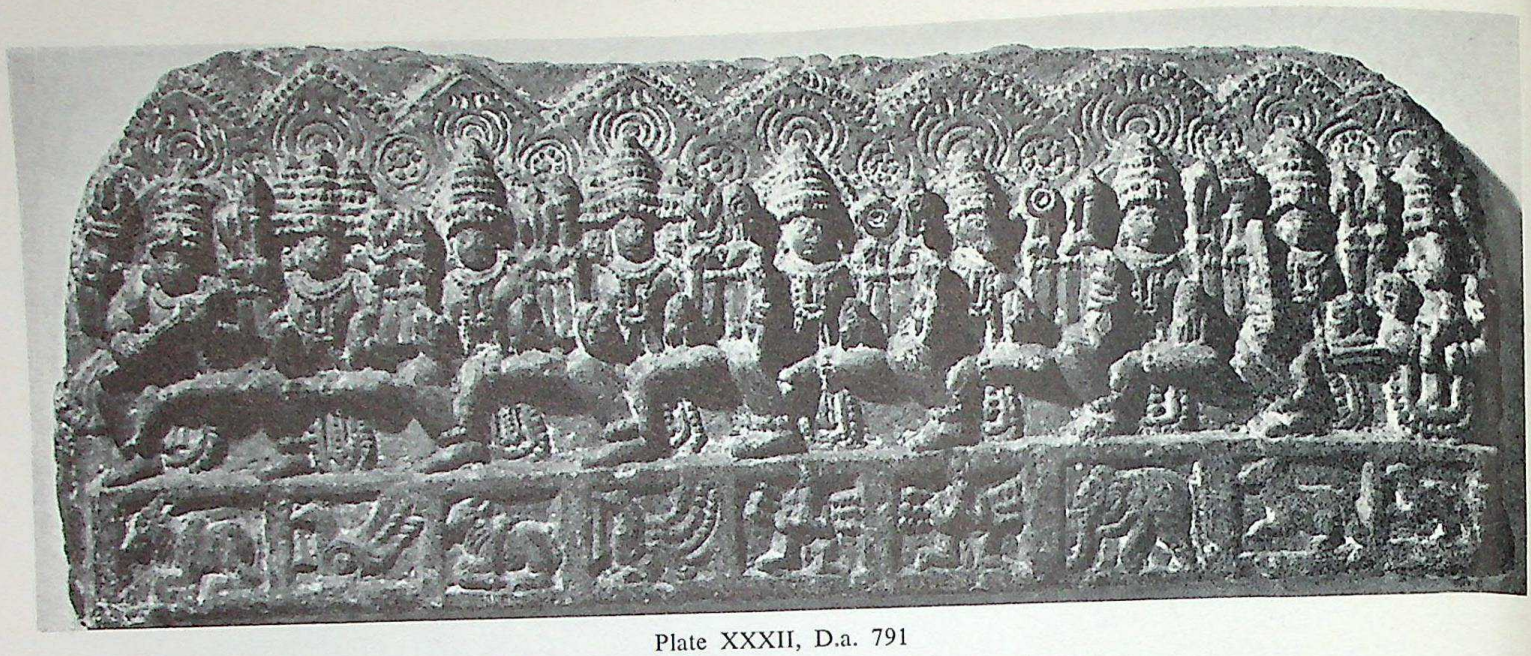


Plate XXXII, D.a. 791

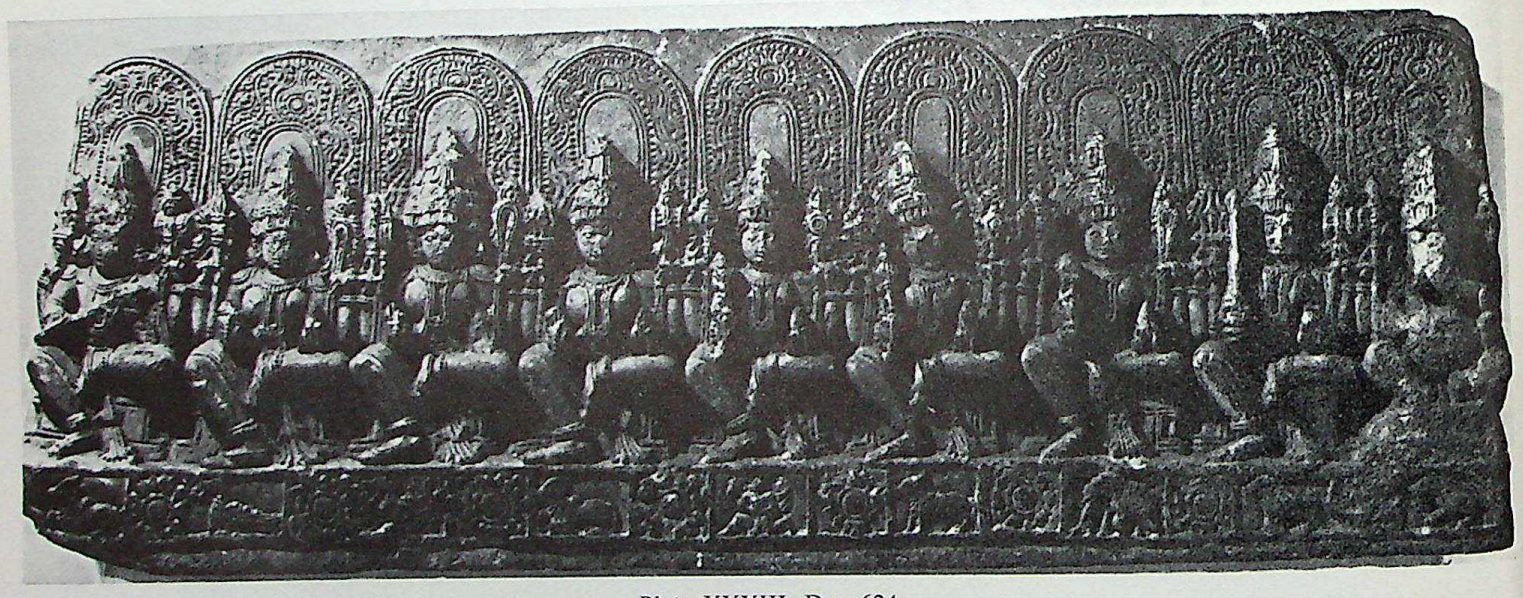


Plate XXXIII, D.a. 624

Plate XXXIV, D.a. 811

Plate XXXV, D.a. 783

Plate XXXVI, D.a. 786

Plate XXXVII, D.a. 818

Plate XXXVIII, D.a. 623

Plate XXXIX, D.a. 804

Plate XL, D.a. 804

Plate XLI, D.a. 815

Plate XLII, D.a. 816

Plate XLIII, D.a. 814

Plate XLIV, D.a. 805

Plate XLV, D.a. 805

Plate XLVI, D.a. 805

Plate XLVII, D.a. 809

Plate XLVIII, D.a. 812

Plate IL. D.a. 1649

Plate L, D.a. 1650

Plate LI, D.a. 784

Plate LII, D.a. 819

Plate LIII, D.a. 796

Plate LIV, D.a. 795

Plate LV, D.a. 785

Plate LVI, D.a. 797

Plate LVII, D.a. 806

Plate LVIII, D.a. 806

Plate LIX, D.a. 806

Plate LX, D.a. 621

Catalogue

(Note: H – Height; L – Length; W – Width; D – Depth. The measurements are in centimetres. The numbers within brackets indicate the year in which the sculptures were obtained by the museum.)

Museum No: D.a. 621.
Plate: LX.
Nandi from Halebid H. 42. L. 75. W. 30.
Date: 12th century(?)

Museum No: D.a. 622.
Plate: VI.
A railing block containing a dancer and two musicians. H. 44. L. 70. It was collected from a ruined temple at Halebid. (1895).
Date: 12th century.

Museum No: D.a. 623.
Plate: XXXVIII.
A bracket figure of a lady in a dancing posture. H. 85. W. 35. D. 18. It comes from the Kēdārēśvara temple, Halebid. (1895).
Date: about 1200.

Museum No: D.a. 624.
Plate: XXXIII.
A horizontal frieze containing the Saptamatṛkās and their attendants, Vīrabhadra and Gaṇēśa. H. 40. L. 115. D. 18. (1895). It is brought from Halebid.
Date: about 12th century.

Museum No: D.a. 625.
Plate: XXV.
A *liṅga*, symbolic representation of Śiva. H. 64. W. 95. D. 64.
Date: 12th century(?)

Museum No: D.a. 665. (A)
Plates: IX; X–XIV.
The doorway of one of the *garbhagṛha* cells of the Kēdārēśvara temple, Halebid. H. 248. W. 270. D. 60.
Date: about 1220.

Museum No: D.a. 665. (B).
Plates: IX; XV–XVII.
Lintel of the Kṛṣṇa temple, Halebid. It is a horizontal panel with Kālīya-mardana in the middle, with his devotees on his either side. H. 45. L. 275. D. 45. (1900).
Date: c. 1230.

Museum No: D.a. 781.
Plate: XVIII.
A panel containing Śiva dancing on Andhakāsura. H. 55. W. 142. D. 15. It is a part of the upper doorway of the Nāgēśvara temple at Koravangala. (1900).
Date: 1168.

Museum No: D.a. 782.
Plate: XXIV.
Kumāra, son of Śiva, sitting in the *ardha-paryaṅkāsana* on his peacock. The latter's head is missing now. H. 76. W. 23. D. 45. It was probably collected from the ruins of the Govindēśvara temple at Koravangala. (1900).
Date: 1160.

Museum No: D.a. 783.
Plate: XXXV.
A badly damaged image of Sūrya flanked by his two archers, Ūṣā and Pratyūṣā. H. 76. W. 46. D. 22. It was originally enshrined in the Sūrya shrine of the Nāgēśvara temple at Koravangala. (1900).
Date: 1168.

Museum No: D.a. 784.
Plate: LI.
Nāga and Nāginī images with the human body above the waist and the serpentine lower half. H. 132. W. 55. D. 25. It was originally enshrined in the *garbhagṛha* of the Nāgēśvara temple at Koravangala. (1900).
Date: 1168.

Museum No: D.a. 785.
Plate: LV.
Ādinātha image from the Chenna-Pārśvanātha basti at Heragu. H. 98. W. 72. D. 30.
Date: 12th century.

Museum No: D.a. 786.
Plate: XXXVI.
Harihara image from the Hariharēśvara temple at Hariharapura. H. 158. W. 74. D. 33. The image was originally enshrined in the *garbhagṛha* of this temple. (1900).
Date: 12th century.

Museum No: D.a. 787.
Plate: XXIX.
Image of Sarasvatī originally enshrined in one of the cells of the Hariharēśvara temple at Hariharapura. H. 125. W. 70. D. 34. (1900).
Date: 12th century.

Museum No: D.a. 788.
Plate: XXVII.
Image of Raṅganātha or Śēṣaśāyī. H. 57. W. 134. D. 34. It comes from one of the cells of the Hariharēśvara temple at Hariharapura. (1900).
Date: 12th century.

Museum No: D.a. 789.
Plate: VII.
Upper portion of a stela. H. 65. W. 128. D. 13. It probably belongs to the image of Lakṣmī-Nārasiṁha(?) of the Hariharēśvara temple at Hariharapura. (1900).
Date: 12th century.

Museum No: D.a. 790.
Plate: XXVI.
Image of Raṅganātha or Śēṣaśāyī. H. 46. L. 156. W. 55. It was originally enshrined in the *garbhagṛha* of the Raṅganātha temple at Hiri-Kadlur. (1900).
Date: 12th century.

Museum No: D.a. 791.
Plate: XXXII.
A panel containing the images of Saptamatṛkās (Seven-mothers) and their attendants. H. 34. W. 95. D. 11. It comes from Hiri-Kadlur. (1900).
Date: 13th century.

Museum No: D.a. 795.
Plate: LIV.
Image of a Tīrthaṅkara standing in the *kāyōtsarga* posture. H. 90. W. 27. D. 17. It was collected from one of the ruined Jaina bastis in Bastihalli near Halebid (1900).
Date: about 12th century.

Museum No: D.a. 796.
Plate: LIII.
Image of a Tīrthaṅkara standing in the *kāyōtsarga* posture against an elaborate stela. H. 142. W. 54. D. 27. It comes from one of the ruined Jaina bastis of Bastihalli, near Halebid. (1900).
Date: early 12th century.

Museum No: D.a. 797.
Plate: LVI.
A *mandara* containing three rows of miniature Tīrthaṅkaras. There are twenty-four images on each of the four sides of this twelve-angled *mandara* and all ninety-six are seated in the *paryaṅkāsana* posiure. H. 38. W. 46×48. It comes from the same place from which the two images of Tīrthaṅkara have come. (1900).
Date: about 12th century.

Museum No: D.a. 800.
Plate: II.
A frieze of *yāḷis* or sea-elephants. H. 17. L. 45. D. 27. Originally formed part of the basement of the Kēdārēśvara temple of Halebid. (1900).
Date: about 1220.

Museum Nos: D.a. 799, 801 and 802.
Plate: I.
Friezes of swans, H. 15. L. 100. D. 46., lions, H. 23. L. 59. D. 47., and elephants, H. 29. L. 94. D. 53. They all come from the basement of the Kēdārēśvara temple, Halebid. (1900).
Date: about 1220.

Museum No: D.a. 803.
Plate: III.
A frieze of cavalry, H. 28. L. 78. D. 50, from the basement of the Kēdārēśvara temple, Halebid. (1900).
Date: about 1220.

Museum No: D.a. 804.
Plate: XXXIX.
A corner-block containing an image of Manmatha (God of Love). He stands in the *dvibhaṅga* posture and his arms are broken. H. 155. W. 63. D. 52. It was collected from one of the ruined temples of Halebid. (1900).
Date: about 12th century.
Plate: XL.
On the other side of the same corner-block is an image of Rati. H. 155. W. 51. D. 63. Her left arm is broken.
Date: 12th or early 13th century.

Museum No: D.a. 805.
Plates: XLIV–XLVI.
A corner-block containing three musicians. The central male figure is flanked by two ladies with *vīṇā* and cymbals. H. 15. W. 70. D. 48. It originally belonged to ruined (Pañchaliṅgēśvara?) temple, Halebid. (1900).
Date: c. 1200.

Museum No: D.a. 806.
Plates: LVII, LVIII & LIX.
A corner-block containing images of Brahmā and his consort Sarasvatī. They are seated in the *sukhāsana* on a swan. H. 149. W. 63. D. 52. The latter (Pl. LIX) is very conspicuously placed.
Plate LVII shows the other side of the same corner-stone where Brahmā is standing in the *samabhaṅga* posture and one of the attributes held in his left hand differs. His consort is also missing; instead, there are two female *chauri*-bearers.
This corner-block originally formed part of the outer wall of the ruined (Pañchaliṅgēśvara?) temple, Halebid. (1900).
Date: c. 1200.

Museum No: D.a. 807.
Plate: IV.
Frieze containing miniature *śikharas*, lions and a soldier. H. 42. L. 107. D. 14. It originally formed part of the railing of a ruined temple at Halebid. (1900).
Date: c. 1200.

Museum No: D.a. 808.
Plate: XIX.
Śiva in a *nṛtya-bhaṅgī* with musicians, attendants, Brahmā, Viṣṇu and *Aṣṭadikpālas*. This elaborate panel is badly damaged now. H. 45. W. 84. It was part of the doorway of one of the inner cells of the Viṣṇuvīśvara temple, Belur. (1900).
Date: 1117.

Museum No: D.a. 809.
Plate: XLVII.
Brahmā seated in the *padmāsana*. He is flanked on either side by a lady. H. 56. W. 46. D. 22. It originally formed part of the parapet or *śikhara* of the Īśvara temple at Siddapura. (1900).
Date: early 12th century.

Museum No: D.a. 810
Plate: VIII.
Upper section of a stela with *Aṣṭadikpālas*, and many other devotees. H. 71. W. 133. D. 10. It seems to have come from the ruins of the Kēdārēśvara temple area, Halebid. (1900).
Date: about 1220.

Museum No: D.a. 811.
Plate: XXXIV.
Sūrya in the *samabhaṅga* posture. He is flanked by Chhāyā and Māyā. H. 125. W. 55. D. 25. It originally belonged to the Lakkaṇṇa-Vīraṇṇa temple, located near Halebid village. (1900).
Date: late 12th century.

Museum No: D.a. 812.
Plate: XLVIII.
Siḍi-tale-kal or a stone of springing heads indicating animal and (voluntary) human sacrifices. H. 35. W. 36. D. 14. It is supposed to have been collected from "Landsby(?) tempel," Mysore. (1900).
Date: 12th or 13th century.

Museum No: D.a. 813.
Plate: XXXI.
Sarasvatī seated in the *padmāsana*. H. 75. W. 50. D. 23. The image was originally enshrined in the Īśvara temple at Siddapura. (1900).
Date: early 12th century.

Museum No: D.a. 814.
Plate: XLIII.
A lady with a mirror and fruit. H. 58. W. 33. D. 12. It probably belonged to the parapet wall of one of the ruined temples at Halebid. (1900).
Date: c. 1200.

Museum No: D.a. 815.
Plate: XLI.
Viṣṇu standing in the *samabhaṅga* posture. H. 53. W. 37. D. 8. It probably belonged to the *śikhara* or parapet of ruined (Kṛṣṇa?) temple, Halebid.
Date: 13th century.

Museum No: D.a. 816.
Plate: XLII.
Yakṣa is in the *ardha-paryaṅkāsana*. H. 53. W. 39. D. 10. Rest as in the previous number.

Museum No: D.a. 817.
Plate: V.
A panel containing five male musicians and a lady-dancer. H. 37. L. 103. D. 16. It originally belonged to the basement of the ruined (Pañchaliṅgēśvara) temple, Halebid. (1900).
Date: c. 1200.

Museum No: D.a. 818.
Plate: XXXVII.
A lady attendant with a *chauri* and a *phala* in her hands. H. 132. W. 33. D. 20. It was part of the outer wall of the Īśvara temple at Siddapura. (1900).
Date: early 12th century.

Museum No: D.a. 819.
Plate: LII.
A Nāga stone with two Nāgas. H. 78. W. 33. D. 14.
Date: 12th or 13th century.

Museum No: D.a. 820.
Plate: XXX.
Bhairavī in a *nṛtya-bhaṅgī*. The lower and upper parts are very badly damaged. H. 65. W. 43. D. 17. It was originally enshrined in the Īśvara temple at Siddapura. (1900).
Date: early 12th century.

Museum No: D.a. 821.
Plate: XXI.
Bhairava standing in the *tribhaṅga* with skeleton-shaped musicians. The upper arch of the stela is broken. H. 105. W. 54. D. 22. It was originally enshrined in the Īśvara temple at Siddapura. (1900).
Date: early 12th century.

Museum No: D.a. 1647.
Plates: XXII–XXIII.
Umā-Mahēśvara seated in the *sukhāsana*. They are accompanied by their respective vehicles and sons. H. 138. W. 92. D. 52. It originally formed part of the outer wall decoration of the Kēdārēśvara(?) temple, Halebid. (1900).
Date: about 1220.

Museum No: D.a. 1648.
Plates: XX & XXVIII.
Six-armed Śiva in a *nṛtya-bhaṅgī*. H. 135. W. 75. D. 76. This corner block was probably part of the Kēdārēśvara temple, Halebid.
On the other side of the same corner-block (Pl. XXVIII) is an image of Kālīya-mardana with a flute and the cowherds.
Date: about 1220.

Museum No: D.a. 1649.
Plate: IL.
A *Vīragal* or hero-stone. H. 85. W. 70. D. 5. It commemorates the death of a Hoysaḷa soldier Bereya-danāyaka who died fighting against Māyi-sāhaṇi. (1900).
Date: later half of the 13th century.

Museum No: D.a. 1650.
Plate: L.
Another *Vīragal*. H. 85. W. 70. D. 7. It commemorates the death of Yakkama who laid down his life fighting against Sāḷuvaya. It was collected from Halebid. (1900).
Date: late 13th century.

Notes

CHAPTER I

1. The legend relating to the origin of the Hoysaḷas is widely celebrated in the inscriptions of this dynasty. The dynastic name itself is derived from the exclamation of a (Jaina) saint: '*Poy Saḷa*' (strike, *Saḷa*). (See, J.D.M. Derrett, *The Hoysalas*, Madras, 1957, Pp. 219–20, 2.2; see also *IHQ*, *XXII*, Pp. 72 ff; *JIH*, *XLII*, *Pt. III*, Dec. 1964 Pp. 877 ff). According to an inscription (*Epi. Car.*, vol. V, Belur 171),when Saḷa was hunting along the slopes of the Sahyādri mountains or Western Ghāṭs, he was astonished to see a hare pursuing a tiger. Coming along, saying to himself this is heroic soil, a holy ṛṣi in his fear of the tiger called out '*poy Saḷa*'. Before it could step a span (gēṇ), Saḷa slew it with his dagger *(gen)*. According to another inscription (*Ibid.*, Arsikere 71), Saḷa was prostrating before the holy *yōgīndra*, who was an adept at incantations, and pleased with Saḷa he resolved to give him an empire. For this purpose he was performing the necessary rites to bring the goddess Vāsantikā of Śaśākapura into his power, when, in order by any means to break the spell, she sprang forth in the form of a tiger: on which the *yōgī* uttered '*poy Saḷa*' and Saḷa killed it with his cane (*betta*). The Hoysaḷa crest, found on top of a number of Hoysaḷa temples, illustrates this incident.
   As for the death of Vīra Ballāḷa III and the end of the Hoysaḷa dynasty, as described by the Muslim chroniclers, see S. Krishnaswami Aiyangar, *South India and her Muhammadan Invaders*, Madras, 1921, Pp. 166 ff.
2. Derrett, *op. cit.*, Pp. 4 ff.
3. *Epi. Car.*, vol. V, Introduction p. IV; Manjrabad 18 etc.
4. *Epi. Car.*, vol. V, Introduction Pp. VII ff; Arkalgud 75, 76, 93–95 etc.
5. *Ibid.*, Introduction Pp. VIII ff.
6. Derrett, *op. cit.*, Pp. 13 ff; Pp. 18 ff. Some of the earliest inscriptions of this dynasty reveal the Hoysaḷa conflict with their neighbours – *Epi. Car.*, vol. V, Manjrabad 43, Arkalgud 76; Hassan 162 and Arsikere 102a.
7. Assuming that Kāma-Hoysaḷa began to rule in the first decade of the 11th century, we find no major Hoysaḷa structures until almost the beginning of the rule of Viṣṇuvardhana. Likewise the reign of Rāmanātha and Ballāḷa III, although politically interesting and important, fades into insignificance in the history of temple construction. Temples were built under Nārasiṁha III, and some of them were remarkable reproductions of the earlier variety, but the strain and the impending collapse are apparent even in this period.
8. He assumed the crown in about 1108 A.D., and for at least about a decade before that he was governing the Hoysaḷa area at the Tamil border. His rule came to an end in about 1142. See Derrett, *op. cit.*, Pp. 43 f.
9. This is particularly true of Balligamve and its neighbourhood and Talakad and its neighbourhood. In addition to these contacts, the Hoysaḷas frequently made inroads into the Chālukya and Tamil kingdoms and either halted at or marched through many historical and cultural centres.
10. This may be very easily realised by comparing the number of Hoysaḷa inscriptions with those of other dynasties that ruled over the present Chikmagalur and Hassan Districts. The inscriptions of other dynasties are not more than a couple of dozens, whereas those of the Hoysaḷas are nearing a thousand – *Epi. Car.*, vol. V, Introduction p. 1; *Epi. Car.*, vol. XV, p. 3 of the Dynastic List. *Epi. Car.*, vol. VI, Introduction p. 1; Derrett, *op. cit.*, p. 219, note. 1.
11. According to a generally accepted theory the Chōḷa king who persecuted is believed to be Kulōttuṅga I – See, K. A. Nilakanta Sastri, *A History of South India*, Madras, 1955, Pp. 412 ff; T.A. Gopinatha Rao, *Sir Subrahmanya Ayyar Lectures on the History of Sri Vaisnavas*, Madras, 1923, Pp. 9 ff. Derrett, *op. cit.*, Pp. 222–223, note. 2.
12. From the time of Vinayāditya we come to know of similar activities at Biravura, Koligunda (*Epi. Car.*, vol. XV, Arsikere 194 (R)); Basavanahalli (*Epi. Car.*, vol. VI, Chikmagalur 15); Puva-Gavundanahalli (*Epi. Car.*, vol. VI, Chikmagalur 189); Alaraguppe (*Epi. Car.*, vol. XII, Tiptur 57); Devihalli (*ASMAR* 1924, p. 31); Nittur (*Epi. Car.*, vol. V, Hassan 107); Kikkeri (*Epi. Car.*, vol. IV, Krishna-

rajapet 149); Ranakiyakatte (*ASMAR 1926*, Pp. 36 f.); Kedagigere (*Epi. Car.*, vol. VI, Kadur 142); Kembala (*Ibid.*, vol. V, Chennarayapattana 207); Managatur (*Ibid.*, Arsikere 34); Bankanakatta (*Epi. Car.*, vol. VI, Tarikere 62); Belugere (*Epi. Car.*, vol. XII, Tiptur 105) etc., etc.

13. Rao, *op. cit.*; Derrett, *op. cit.*
14. *ASMAR 1912*, p. 11.
15. *Epi. Car.*, vol. V, Belur 71; *Epi. Car.*, vol. XIV, Tirumakudlu-Narasipura 184 and 191 and Sriranga-patna 232.
16. While there is either direct or indirect evidence regarding Viṣṇuvardhana's association with the Vaiṣṇava temples at Talakad, Belur and Tonnur, he induced or inspired others to build temples for Viṣṇu elsewhere. The Janārdana temple at Kellavatti was built either by himself or by his brother (*Epi. Car.*, vol. V, Hassan 107); his general built another at Morale under his patronage (*Epi. Car.*, vol. VI, Chikmagalur 137); his queen Bommaladēvī rebuilt and endowed another Viṣṇu temple at Nagamangala (*Epi. Car.*, vol. IV, Nagamangala 1); and this is true of the temples built at Ananti (*Epi. Car.*, vol. V, Chennarayapattana 199 and 200) and Undigenahalli (*Ibid.*, Arsikere 18).
17. The temples built before the accession of Viṣṇuvardhana do not generally bear the features of the style which came to be associated with the structures built under later Hoysaḷas. The Viṣṇu temples at Belur, Talakad (Gadag) etc., appear to be the first clearest examples of the structures belonging to this dynasty.
18. *ASMAR 1932*, Pp. 3 ff.
19. Unfortunately a detailed account of this temple has not been given until now – see, H. Cousens, *The Chālukyan Architecture of the Kanarese Districts*, Calcutta, 1926, p. 109.
20. *ASMAR 1931*, Pp. 26; R. Narasimhachar, *The Kesava Temple at Belur*, (Architecture and Sculpture in Mysore, No. II, Bangalore 1919).
21. Of these the Viṣṇu temples at Belur (*ASMAR 1931*, Pp. 26 ff.), Talakad (*ASMAR 1932*, Pp. 3 ff.); Īśvara temple at Arsikere (*ASMAR 1930*, Pp. 61 ff.), Poysaḷēśvara at Kannanur (S. Krishnaswami Aiyangar, *South India and her Muhammadan Invaders*, Madras, 1921, plate facing p. 36) are obvious examples.
22. The most conspicuous of the Jaina bastis erected in the Hoysaḷa kingdom in their own style or very near that, were the Akkana basti at Sravana Belgola (*Epi. Car.*, II, Introduction, p. 27), Śāntīśvara basti at Jinanāthapura (*Ibid.*, pp. 32 ff), Pārśvanātha basti at Nittur (*ASMAR 1934*, p. 29), Śāntīśvara basti at Kambadahalli (*ASMAR 1939*, Pp. 47 ff.) and Ādinātha basti at Markuli (*ASMAR 1925*, Pp. 1 ff.).
23. Although a number of important Śaiva centres existed in southern Mysore State, the temples built here do not favourably compare with those found in the Shimoga, Bellary, Dharwar, Belgaum and Bijapur Districts.
24. This remark is based on the fact that the Hoysaḷēśvara temple, the first great Śaiva monument, was built some years after the Viṣṇu temples at Belur, Talakad, Gadag etc. But the earliest epigraphs of this dynasty refer to the Hoysaḷa subjects who were devotees of Śiva – *ASMAR 1929*, Pp. 32 ff; *ASMAR 1924*, Pp. 32 and *ASMAR 1915*, p. 58.
25. *Epi. Car.*, vol. V, Belur 91.
26. *Epi. Car.*, vol. XIV, Tirumakudlu-Narasipura 178, 184 and 191.
27. *Epi. Car.*, vol. VI, Chikmagalur 137.
28. *Epi. Car.*, vol. V, Hassan 65.
29. *Ibid.*, Arsikere 172.
30. *Epi. Car.*, vol. IV, Nagamangala 1.
31. *Epi. Car.*, vol. V, Belur 116.
32. *Epi. Car.*, vol. VI, Chikmagalur 140.
33. *ASMAR 1912*, p. 23.
34. *ASMAR 1915*, p. 51.
35. *Ibid.*, Pp. 21 ff.
36. *Epi. Car.*, vol. V, Hassan 72, 76 and 71.
37. Unlike Viṣṇuvardhana, Nārasiṁha was very rarely involved in the Vaiṣṇava activities – see, *Epi. Car.*, vol. III, Nanjanagud 175; *Epi. Car.*, vol. VI, Kadur 66 etc.
38. *Epi. Car.*, vol. VI, Chikmagalur 137.
39. Derrett, *op. cit.*, Pp. 75 ff.
40. *Ibid.*, Pp. 80 ff.
41. K. R. Venkataraman, *Hoysalas in the Tamil Country*, Annamalainagar, 1950, Pp. 10 ff; Derrett, *op. cit.*, Pp. 104 ff.
42. See, note No. 21 above.
43. Epigraphical evidence for not less than 684 temples is found roughly in Karnāṭaka itself. Of these not less than 170 Śaiva, 54 Jaina, 29 Vaiṣṇava and 3 Śakti temples were built before Vīra Ballāḷa II came to power. During his rule not less than 151 Śaiva, 29 Jaina and 20 Vaiṣṇava and some Śakti temples were built. Between his death and the end of the Hoysaḷa rule, not less than 122 Śaiva, 43 Vaiṣṇava, 15 Jaina and 7 Śakti temples were built.

    The above estimate of the Hoysaḷa temples is based on available inscriptions and the survey is roughly confined to the modern Karnāṭaka area. The number of temples may not be correct to the last temple, but it shows the general trend of temple building activity and the proportion of temples built by the followers of various religions or sects.
44. *Epi. Car.*, V, Belur 72.
45. This is evident from the following records: *Epi. Car.*, VI, Kadur 4; *Epi. Car.*, vol. V, Belur 118; Hassan

71, Arsikere 38; *ASMAR 1934*, Pp. 76 ff; *Epi. Car.*, vol. V, Channarayapattana 209; *Epi. Car.*, vol. VI, Chikmagalur 77; *Epi. Car.*, vol. V, Arsikere 127; *SII*, XV, No. 208, p. 251, No. 319, 320; *Epi. Car.*, vol. III, Srirangapatna 44; *Epi. Car.*, vol. XV, Belur 375; *Epi. Car.*, vol. VI, Tarikere 45; *SII* XV, No. 210; *Epi. Car.*, vol. V, Belur 77; *SII* IX, 1, No. 326; *SII* XV, No. 220; *Epi. Car.*, vol. XI, Chitradurga 79 etc., etc.

46. *Epi. Car.*, vol. VI, Chikmagalur 21–22.
47. *Epi. Car.*, vol. IV, Krishnarajapet 69.
48. *ASMAR 1932*, Pp. 123 ff.
49. *Epi. Car.*, vol. V, Chikmagalur 152.
50. *Ibid.*, Arsikere 130, 131 and 132.
51. *Ibid.*, Arsikere 118.
52. *Epi. Car.*, vol. XII, Tiptur 48.
53. *ASMAR 1940*, Pp. 102 ff.
54. *Epi. Car.*, vol. VI, Kadur 129.
55. *Epi. Car.*, vol. V, Hassan 61.
56. From inscriptions we come to know of the temples erected for Śiva at Lalanakere, Karadihalli, Hiriyur, Koravangala, Kittanakere, Mudugere, Sannenahalli, Murundi, Belur, Malanahalli, Kottikere, Yadavanahalli, Kudlur, Balagatta, Nandi, Dodda-Jattiga, Hullenahalli, Khandya, Karanagatta, Kallukere, Chennarayapattana, Hirehalli, Changavadi, Duggalapura, Attigere, Arsikere, Talilur, Antaravalli, Kabbali, Kuruvanka, Hemmanahalli, Banavur, Jannavara, Demayyanahalli, Asandi, Okkalugere, Nidugatta, Jajur, Panditahalli, Kanikatte, Amritapura, Madanahalli, Koligunda, Kukkanur-Koppa, Goggana-Hosur, Jade-Katur, Bellur, Belagumba, Hebbolalu, Banada-Tondanur, Gijehalli, Mattihalli, Sadarahalli, Sante-Gadur, Satenahalli, Kuruva, Hiriyur, Bittenahalli, Chikka-Yagati, Gerahalli, Honnakatte, Kanchigallu, Dorasamudra, Alakanalu, Kogundi, Talatore, Kudutini, Kanchigallu, Sivaneyahalli, Khandalipura, Nad-Kalase, Taluru, Hiri-Kalukani, Handalakere, Uyya-Gavundanahalli, Malidevihalli, Banapura, Kalikatte etc., etc.
57. Of these the temples erected at the following places may be specially noted: Kundur, Kuppehalu, Hiriyur, Nagapuri, Jannihalli, Saligrama, Hemmanahalli, Ottiyakere, Belur, Sivapura, Mudukudore, Sindagatta, Saragur, Somanahalli, Koheganodu or Kainadu, Neralakere, Balligamve, Arsikere, Heragu, Holalkere, Belavadi, Kadanduravalli, Chikka-Budihalu, Dodda-Tekalavatti, Tondanur, Asandi, Dorasamudra, Kudlur, Kuruvatti, Muduvadiyur, Dehutageri, Benneyur, Ganjigere, Kunkuvanodavu, Chittur, Benatur, Honnavalli, Dodda-gutta, Didugavatti, Hurali, Chattanahalli, Kundavada(?), Hiriyammiganur, Nandi-Tavare etc., etc.
58. *Epi. Car.*, vol. VI, Tarikere 42; *ASMAR 1931*, Pp. 6 ff.
59. *Epi. Car.*, vol. XV, Arsikere 205; *ASMAR 1930*, Pp. 61 ff.
60. *ASMAR 1911*, Pp. 4 ff.
61. *ASMAR 1933*, Pp. 90 ff.
62. *ASMAR 1941*, Pp. 93 ff.
63. *ASMAR 1911*, Pp. 20 ff.
64. *ASMAR 1930*, Pp. 49 ff; 59 ff.
65. *ASMAR 1937*, Pp. 64 ff.
66. *ASMAR 1930*, Pp. 61 ff.
67. *KI* IV, No. 1.
68. *Epi. Car.*, vol. XI, Chitradurga 79.
69. *SII* IX, 1, No. 336.
70. *Ibid.*, No. 335.
71. *Epi. Car.*, vol. XI, Davangere 69.
72. *Ibid.*, Hosakote 56.
73. *Ibid.*, Davangere 105.
74. *Ibid.*, Chitradurga 23.
75. *SII* IX,1, No. 324.
76. *SII* XV, Nos. 210–211.
77. *SII* IX, 1, No. 320
78. *Ibid.*, No. 333.
79. B.K. No. 88 of 1932–1933.
80. *ASMAR 1930*, Pp. 71 ff; *ASMAR 1932*, Pp. 50 ff.
81. *ASMAR 1933*, Pp. 52 ff.
82. *ASMAR 1941*, Pp. 67 ff.
83. *ASMAR 1934*, Pp. 36 ff.
84. *SII* IX, 1, No. 317; Nos. 341–42; No. 343; *Epi. Car.*, vol. XI, Hosakote 56 etc.
85. *Epi. Car.*, vol. V, Arsikere 117.
86. *Epi. Car.*, vol. XII, Tiptur 66.
87. *Epi. Car.*, vol. V, Belur 175.
88. *Ibid.*, Arsikere 118.
89. *Ibid.*, Belur 86; *Epi. Car.*, vol. IV, Nagamangala 15 respectively
90. *ASMAR 1934*, Pp. 76 ff.
91. *ARE 1937*, No. 70.
92. *Epi. Car.*, vol. III, Nanjanagud 36.
93. *ARE 1891*, Nos. 18 and 20.
94. *ARE 1891*, No. 18; *ARE 1937*, No. 119.
95. *ARE 1891*, No. 19.
96. *ASMAR 1933*, Pp. 20 ff.
97. *Ibid.*, Pp. 15 ff.
98. *Ibid.*, Pp. 71 ff.
99. *ASMAR 1934*, Pp. 48 ff.
100. *ASMAR 1939*, Pp. 53 ff.
101. *ASMAR 1939*, p. 63.
102. *Ibid.*, p. 60.
103. *ASMAR 1933*, p. 3.
104. *EI* III, p. 14.
105. *ARE 1925*, No. 229; *ARE 1937*, No. 74.
106. *Chronological list of Inscriptions of the Pudukkottai State*, Nos. 340–41.
107. *Epi. Car.*, vol. XV, Belur 325.
108. *Epi. Car.*, vol. III, Mandya 62b.
109. *Epi. Car.*, vol. XV, Belur 324.
110. *ASMAR 1946–56*, Pp. 102 ff.

111. *Epi. Car.*, vol. V, Arsikere 123.
112. *ASMAR 1934*, Pp. 28 ff.
113. *ASMAR 1934*, Pp. 27 ff.
114. *ASMAR 1932*, Pp. 16 ff.
115. *ASMAR 1941*, Pp. 67 ff.
116. *ASMAR 1933*, Pp. 35 ff.
117. *ASMAR 1939*, Pp. 64 ff.
118. It is curious to note that there is not even a single outer wall sculpture which represents any major Śaiva deity. Among the smaller images on the railing and elsewhere one or two are supposed to represent Śiva (*ASMAR 1932*, Pp. 16 ff. but a closer examination reveals that these are only the Aṣṭadikpālakas.

CHAPTER II

1. Thomas Thomsen, "Brahmanistic Temple Sculpture from India in the National Museum," *Ethnographical Studies*, published on the occasion of the centenary of the Ethnographical Department, National Museum, København, 1941, Pp. 29 ff.
2. *Ibid.*, Pp. 35–36.
3. Letter: 20th November 1894, p. 10.
4. Letter: 20th October 1895, Pp. 1 ff.
5. *Ibid.*
6. *Ibid.*, p. 2. There is some confusion regarding this image in Thomsen's account. In a note (No. 7 in p. 68) he points out that it was a panel containing the miniature *śikharas* (p. 49, fig. 23, A) and in p. 57, he refers to it as a panel containing the Saptamātṛkās. The latter is the one which was first acquired by Løventhal in Halebid.
7. Letter: 20th October 1895, p. 4.
8. *Ibid.*, p. 3.
9. Letter: 15th September 1900, p. 2.
10. B. Lewis Rice had started a systematic survey of the monuments of Mysore in 1886. Until 1890, he was in charge of the Educational Department. The publication of a number of ancient Kannaḍa works and of the inscriptions of Mysore State was undertaken by him. Before he returned to England in 1906, he published twelve volumes of Kannaḍa inscriptions (*Epigraphia Carnatica* vols. I to XII), *Mysore and Coorg* in three volumes (1897) and a number of Kannaḍa works.
11. Letter: 15th September 1900, Pp. 2 ff.
12. Letter: 15th February 1897; another of 10th October 1898.
13. Letter: 26th March 1897, p. 1 ff.
14. Letter: 14th February 1900, Pp. 41 ff.
15. *Ibid.*
16. Letter: 28th July 1900.
17. *Ibid.*
18. Letter: 3rd December 1900.
19. Obviously the name of this village was derived from Dvārakāvatī of the Bhāgavata. *Samudra*, literally meaning sea or ocean, is intended to refer here to a large tank. Many of the Hoysaḷa villages derived their names from the tanks and temples, and this is one such example. The actual date of the foundation of the tank and of the town is disputed, but it is certain that only in about the 11th century it was made *rājadhānī* or *rājadhānī-paṭṭana*, capital of the Hoysaḷa kingdom. See Derrett, *op. cit.*, p. 221, note 3.
20. Belur is believed to be the capital of the Hoysaḷas for a while under Vinayāditya – Derrett, *op. cit.*, p. 34. From the time of Viṣṇuvardhana it held considerably important position. But it is not quite clear whether at any time it undermined the importance of Halebid. Kannanur was the seat of the Hoysaḷa government under Sōmēśvara (1235–1260). The vicissitude of Hoysaḷa control over this town is vividly traced by Derrett – *op. cit.*, Pp. 117 ff.
21. There are too many to be listed here. The majority of them were honoured by royal residence in the course of their campaigns or other trips.
22. *Epi. Car.*, vol. V, Belur 116.
23. *Ibid.*, vol. V, Belur 147. The contents of this inscription do not conclusively decide the authorship and the date of the Hoysaḷēśvara temple, but through a combination of other evidence, both epigraphical and archaeological, it is generally accepted now that it was built by Kētamalla sometime between 1117 and 1121.
24. *Ibid.*, Introduction p. XXXVII.
25. *Ibid.*, Belur 99 to 111 and Belur 91. The latter calls it Hoysaṇēśvara while some of the other refer to it as Hoysaḷēśvara-Pañchikēśvara. As it is a double temple, it is probable that one section was devoted to Hoysaḷēśvara and the other to Pañchikēśvara.
26. *Ibid.*, Belur 92.
27. J. Fergusson, *History of Indian and Eastern Architecture* (revised and edited by J. Burgess and R. P. Spiers) vol. I, Delhi, 1967, p. 444.
28. *Epi. Car.*, vol. V, Belur 239.
29. *Ibid.*, Belur 117.
30. *Ibid.*, Belur 114.
31. *Ibid.*, Belur 118, Belur 192 and *Epi. Car.* vol. XV, Belur 324.
32. *Epi. Car.*, vol. XV, Belur 326.
33. *Ibid.*, Belur 338.
34. *Epi. Car.*, vol. V, Belur 124.
35. *Ibid.*, Belur 17.
36. *Epi. Car.*, vol. XV, Belur 335.
37. *Ibid.*, Belur 332.
38. *Epi. Car.*, vol. V, Belur 342: see also Belur 127 etc.
39. *ASMAR 1930*, p. 55.
40. *ARE 1937*, No. 69.

41. *Epi. Car.*, vol. XV, Belur 325 and 326.
42. *Epi. Car.*, vol. V, Belur 114.
43. *Ibid.* Nārasiṁha came to power in 1220. If the foundation of this temple had been laid sometime ago, it could have been completed and the god consecrated in about 1220. However, the temple was in existence in about 1220.
44. The popular belief is that the temples were mainly constructed by the ruling monarchs in mediaeval India. Although the monarchs played an important role in initiating and supplementing the construction and the maintenance of the temples, they were not always directly responsible for their establishment.
45. J. Fergusson, *History of Architecture in all Countries*, vol. II, London, 1867, Pp. 612–13.
46. A drawing of this temple made by Mackenzie in the early part of the 19th century shows this temple intact – see, Fergusson, *History of Indian and Eastern Architecture*, vol. 1, p. 444, note.
47. Compare the two photographs published by B. L. Rice – *Epi. Car.*, vol. V, plate facing p. 76 of the translation section.
48. Fergusson, *History of Architecture in all Countries*, p. 613, note 1; see the woodcut no. 1079.
49. *Epi. Car.*, vol. V, plate facing p. 76 of the translation section.
50. *Ibid.*
51. B. L. Rice, *Mysore Gazetteer*, vol. I, Westminster, 1897, p. 515.
52. Letter: 20th November, 1894.
53. *Ibid.*
54. *ASMAR 1906*, p. 2; *ASMAR 1908*, p. 2.
55. *ASMAR 1911*, p. 10; *ASMAR 1917*, p. 4.
56. See above, note 33.
57. Thomsen, *op. cit.*, p. 51.
58. *ASMAR* 1936, Pp. 46–47.
59. *ASMAR 1908*, p. 2.
60. *Epi. Car.*, vol. V, Belur 123 of 952 A.D.
61. In a survey map it does not appear to be more than half a mile from the Kēdārēśvara temple.
62. *Epi. Car.*, vol. V, Belur 58. For details, see *ASMAR 1911*, pp. 11 ff; *ASMAR 1917*, pp. 5 ff. and *ASMAR 1931*, pp. 26 ff; R. Narasimhachar, *The Kesava Temple at Belur* (Architecture And Sculpture in Mysore, No. II), Bangalore, 1919.
63. *Epi. Car.*, vol. XV, Hassan 275.
64. *Ibid.*, Belur 15.
65. *Ibid.*, Belur 83 and 85 respectively.
66. *Ibid.*, Belur 77.
67. *ASMAR 1934*, pp. 76 ff.
68. *ASMAR 1931*, p. 29.
69. *ASMAR 1934*, Pp. 76 ff.
70. *ASMAR 1931*, p. 29.
71. *Epi. Car.*, vol. V, Hassan 71.
72. *Ibid.*, Hassan 72, 76 and71.
73. *Ibid.*, Hassan 72.
74. *Ibid.*, Hassan 76.
75. *Epi. Car.*, vol. VI, Kadur 51.
76. *Epi. Car.*, vol. V., Hassan 71.
77. *Ibid.*, Hassan 73. Four temples called Būchēśvara, Nāgēśvara, Muddēśvara and Kāḷēśvara are mentioned while copying the inscriptions at Koravangala. These correspond to the names of the four brothers. We have no idea of the Kāḷēśvara temple now and its patron as well as its date also is unknown. Another temple for Bhairava seems to have been built during the Hoysaḷa rule, but the author of the latter temple also is not known – see the inscriptions of this place (Hassan 70 to 76) and the places where these are located. See also, *ASMAR 1933*, Pp. 45 ff.
78. *Epi. Car.*, vol. V, Hassan 75 and Hassan 73 respectively.
79. According to the *ASMAR 1909*, p. 2, all these temples were in ruins at the beginning of this century. Some part of these ruins was seen even in about 1933 – see, *ASMAR 1933*, p. 52.
80. Thomsen, *op. cit.*, p. 64.
81. *Epi. Car.*, vol. V, Hassan 76.
82. *ASMAR 1909*, p. 3.
83. *Ibid.*, Hassan 84.
84. *Ibid.*, Hassan 83 and 82.
85. *ASMAR 1942*, Pp. 22 ff.
86. *ASMAR 1909*, p. 2.
87. *ASMAR 1909*, p. 3. See, also *ASMAR 1926*, p. 3 for the Raṅganātha temple of this place which was located to the north of that of the Kēśava. According to this report, the images were removed in 1899 when "Nanjunda Naidu was Amildar at Hassan." It is mentioned here that an attempt was made to remove the 8 feet tall image of Kēśava from the Chenna-Kēśava temple, "and in this process it was broken." But "as the villagers strongly protested against such an action it was left behind."
88. Thomsen, *op. cit.*, p. 61.
89. The suggested date is inevitably tentative, for the simple architectural features of a structure do not necessarily warrant an early date. But very few such temples were built in the Hoysaḷa kingdom after 1200. The erection of temples for Harihara and the foundation of *agrahāras* in this name are generally found between 1142 and 1268 – See *Epi. Car.*, vol. V, Arsikere 110–12, Belur 77; vol. III, Tirumakudalu-Narasipura 103; vol. XI, Davangere 36; *Kar. Insc.*, vol. IV, No 1 etc., etc.
90. *Epi. Car.*, vol. V, Hn. 62.
91. *ASMAR 1925*, pl. II; *ASMAR 1942*, pl. IV, 1.
92. *ASMAR 1925*, pl. VI; *ASMAR 1942*, p. 25. The image is untraceable at present.
94. Thomsen, *op. cit.*, p. 60.
95. See also *ASMAR 1942*, pl. V, 1. The miniature images on the lintel appear to be exact copies of

the enshrined images in the *garbhagṛhas*. However, because of the shortage of space, the Ananta in the Raṅganātha image of the miniature form, has been depicted with five coils and there are some minor variations in the details of decoration and ornamentation.

96. *ASMAR 1925*, pl. VI.
97. *Epi. Car.*, vol. V, Hassan 57.
98. *Ibid.*, Hassan 58.
99. *Ibid.*, Hassan 59.
100. *Ibid.*, Hassan 74 of ?1174 and Hassan 79 of ?1412.
101. *Ibid.*, Hassan 118 of 1762. A group of villages constitutes a *hōbḷi*.
102. *ASMAR 1936*, Pp. 8 ff.
103. *ASMAR 1924*, p. 5.
104. *ASMAR 1942*, p. 26.
105. Letter: 29th Feb. 1901.
106. Letters: 14th Feb. 1900, p. 45 and 15th Feb. 1900, p. 9.

CHAPTER III

1. Narasimhachar, *The Kesava Temple at Somanathapur*, pl. VIII.
2. *ASMAR 1930*, pl. 1, XII, 2.
3. *ASMAR 1934*, pl. XII; Pp. 36 ff.
4. *ASMAR 1933*, pl. XVIII; p. 72.
5. *ASMAR 1930*, p. 49.
6. Narasimhachar, *op. cit.*, pls. VI and VII.
7. Narasimhachar, *The Kesava Temple at Belur*, pls. VIII–IX.
8. Narasimhachar, *The Kesava Temple at Somanathapur*, see pl. V and VI for the miniature towers on the railing, pl. III; for tower-models on the upper portion of the wall and the *śikhara*, see pl. IV.
9. *Ibid.*, pl. VI.
10. *ASMAR* 1931, Pl. XVIII, 2.
11. *ASMAR 1931*, Pp. 32 ff, pls. X and XI. See also, *ASMAR 1930*, pl. III, 4 etc., etc.
12. Cousens, *The Chālukyan Architecture in the Kanarese Districts*, pl. CIX.
13. *ASMAR 1930*, Pp. 61.
14. J. N. Banerjea, *The Development of Hindu Iconography*, Calcutta, 1956, Pp. 412 ff; T. A. Gopinatha Rao, *Elements of Hindu Iconography*, vol. I, pt. I, Pp. 117 ff. These are Matsya, Kūrma, Varāha, Nārasiṁha, Vāmana, Paraśurāma, Rāma, Dāśarathi, Balarāma, Buddha and Kalki.
15. Narasimhachar, *op. cit.*, pl. XIII.
16. Banerjea, *op. cit.*, Pp. 274 ff.
17. Banerjea, *op. cit.*, Pp. 275; cf. K. V. Soundara Rajan, "The Typology of the Anantaśāyī Icon", *Artibus Asiae* XXIX, 1, Pp. 67 ff.
18. Rao, *op. cit.*, p. 263.
19. Eliky Zannas and Jeannine Auboyer, *Khajuraho*, 'S-Gravenhage 1960, pls. IX–XXXII etc.
20. Rao, II, pt. I, p. 133.
21. Unfortunately a detailed account of these images is not given as yet – for other details of this temple see *ASMAR 1930*, Pp. 34 ff.
22. Rao, *op. cit.*, vol. II, pt. I, Pp. 295 ff.
23. *Ibid.*
24. Coomaraswamy, *The dance of Shiva*, London, MCMLVIII, p. 71.
25. *Ibid.*, p. 74.
26. *Ibid.*, p. 76.
27. Rao, *op. cit.*, vol. I, pt. II, Pp. 380 ff.
28. *Ibid.*, p. 381.
29. Banerjea, *op. cit.*, p. 517.
30. Rao, *op. cit.*, vol. II, pt. II, pls. CXLIV, for those holding *pāśas*, see pls. CXLIII, 2; CXLVI; CXLVIII, 2.
31. The most obvious examples are found at Halebid (*ASMAR 1930*, p. 36.) and at Koravangala (*ASMAR 1933*, p. 50).
32. Rao, *op. cit.*, vol. I, pt. II, p. 306.
33. These are Dhātr, Mitra, Aryaman, Rudra, Varuṇa, Sūrya, Bhaga, Vivasvān, Puṣan, Savitṛ, Tvaṣṭṛ and Viṣṇu – Rao *op. cit.*, vol. I, pl. II, p. 309.
34. Banerjea, *op. cit.*, p. 124.
35. Burgess, J., *Report on the first Season's Operations in the Belgām and Kaladgi Districts*, London, 1874, pl. XIX, 4, p. 17.
36. *Epi. Car.*, vol. XI, Davangere 26, 36.
37. See for example, *Epi. Car.*, vol. V, Belur 86, Belur 77; *Epi. Car.*, vol. XI, Davangere 25, Belur 36 and *KI* IV, No. 1 etc.
38. Rao, *op. cit.*, vol. I, 1, p. 276.
39. *Ibid.*, 277.
40. *Ibid.*, vol. II, pt. II, Pp. 415 ff.
41. *Ibid.*, p. 554.
42. *Ibid.*, Pp. 556–7.
43. She also appears as a daughter of Brahmā and as a consort of Viṣṇu in some purānic accounts – Banerjea, *op. cit.*, p. 377.
44. Rao, *op. cit.*, vol. I, pt. II, Pp. 377–8.
45. *Ibid.*, Pp. 379 ff. for the history and the early iconography of these goddesses, see, V. S. Agrawala "The Devi-Mahatmya" *JIH* XLII, pt. III, Dec. 1964, Pp. 828–9; Banerjea, *op. cit.*, Pp. 503 ff.
46. *Ibid.*, Pp. 381 ff.
47. *Ibid.*, Pp. 382 ff.
48. *Ibid.*, p. 381.
49. Cousens, *op. cit.*, pl. LXXXIII. Saptamātṛkā worship is very popular in Karnāṭaka throughout the ages. The early-Chālukyas invoked them in their inscriptions: *Sapta-mātṛbhirabhivardhitānam.* Panels, images in the round, shrines and temples of Saptamātṛkās belonging to the Chālukya, Hoysaḷa, Vijayanagar and Pāḷegār periods are found. Among

the panels those found at Dodda-Malur (*ASMAR 1935*, p. 17), Avani (*Ibid.*, p. 52), Aghalya (*ASMAR 1939*, p. 39), Nagalapura (*Ibid.*, p. 55), etc., may be offered as examples here. A panel found in the *navaraṅga* of a ruined temple at Hire-Bhaskara deserves special attention as it is 4 ft. high and 15 ft. wide. It is a Hoysaḷa work (*ASMAR 1945*, Pp. 44–5, pl. VIII).

Some of the Saptamātṛkā panels are found without the attendant deities, Vīrabhadra and Gaṇēśa. A 12th century panel found in the northern *garbhagṛha* of the Sōmēśvara temple at Suttur (*ASMAR 1944*, p. 40) and another of the same century found at the Īśvara temple at Nidugal (*ASMAR 1938*, p. 8) and one more of the 14th century found in the hall of the Nañjuṇḍēśvara temple at Nanjanagud (*ASMAR 1940*, p. 25) may be offered as examples for this type of panels.

Of the shrines dedicated to Saptamātṛkās and attached to one of the temples of Śiva or independent temples built for them, the following may be noted: the Kōlāramma temple at Kolar (*ASMAR 1930*, p. 20), Vāsantikā temple at Angadi (*ASMAR 1936*, p. 17), temples at Settikere (*Ibid.*, p. 17), Nonabinakere (*ASMAR 1939*, p. 57), Tandaga (*Ibid.*, p. 61), Varuna (*ASMAR 1940*, p. 21), Betamangala (*ASMAR 1941*, p. 48), Jatinga-Rameśvara (*ASMAR 1930*, p. 29), Hunugunda (*ASMAR 1941*, p. 65) etc. In the Kolaramma temple at Kolar and the Chāmuṇḍēśvarī temple at Hunugunda, Chāmuṇḍī is given more prominence than the rest. All other images are about 2 ft. high while Chāmuṇḍī is about 3 ft. high. Another feature found at the Kōlāramma temple is that instead of Vīrabhadra and Gaṇeśa we find Dakṣiṇāmūrti and Gaṇēśa as attendant deities.

It may be relevant here to draw attention to the lintel panel of the southern doorway of the Hoysaḷēśvara temple at Halebid. Here the mātṛkās are shown helping Śiva destroy Andhakāsura – *ASMAR 1930*, p. 47.

50. Banerjea, *op. cit.*, p. 504.
51. Cousens, *op. cit.*, pls. CLVI–CLVII; Alexr. Rea, *Chālukyan Architecture including examples from the Ballāri District, Madras Presidency* (Archaeological Survey of India, New Imperial Series vol. XXI), Madras, 1896, pls. CIV, CV etc.
52. *ARE 1907–1908*, Pp. 91–92.
53. A number of sacrificial stones called *Siḍi-tale-gōḍ* or *Siḍi-tale-kal* are reported from various parts of Karnāṭaka. Among these the stones found at Bhairavagudda near Halebid (*ASMAR 1946–56*, p. 39), Halebid (*ASMAR 1911*, Pp. 8–9), Machalagatta (*ASMAR 1940*, p. 41), Bhimanahalli (*Ibid.*, p. 50), Molakalmuru (*ASMAR 1909*, p. 5), Basural (*ASMAR 1915*, p. 31, pl. XVI, 2. etc.), are particularly interesting.
54. It is found in front of the Tērina basti on Chandragiri, Sravana Belgola.

Glossary

abhaya a hand gesture indicating protection
agrahāra a village, a group of villages or a part of a village founded or converted for the settlement and the maintenance of Brāhmaṇas
akṣamālā rosary
amma or *ammanavaru* same as *śakti* or *dēvī*
Ananta the great serpent, same as Śēṣa; a variety of armlet
aṅkuśa goad
ardhāsana a standing posture with legs bent
ardha-paryaṅkāsana sitting on hems; sitting posture without interlocking the legs
āsana a seat; a sitting posture
asura demons
atibhaṅga a standing posture with multiple flexion of body
avatāra incarnation
āyudha weapon

bali-pīṭha a stone, or, a structure of stones or bricks, found in front of a Jaina temple, intended for offering food to birds etc.
basti a Jaina temple. It is derived from *vasati* and *basadi*
bhadrāsana a rectangular seat
bīḍu camp
bhujaṅga-trāsa a dance-posture indicating fear
Brāhmaṇas priestly class; learned men

chakra discus
chhattratraya triple umbrella above the head of Jinas
chaturmukha four-faced
chauri whisk
chenna beautiful; graceful

dēvatās gods
dēvī goddess
Dewan head of a State (under monarchy)
ḍamaru a hand drum
dhyāna see *yōga*
dvārapāla door-keeper
dvibhaṅga a standing posture with double flexion of body

gadā club
gadyāṇa a gold coin
gaja elephant
gajāsura a demon in the form of an elephant
gaja-hasta same as *lōla*, but the hand is held across the body
gaṇas demi-gods
garbhagṛha sanctum
garuḍa conventionalised eagle; vehicle of Viṣṇu
Gaveras a community of people
ghaṇṭā bell
Gojjas a community of people; probably Gōjas or merchants from Gujarat
gōpura tower
grīva neck; intermediary space

hāga a coin, smaller than *gadyāṇa*
haṁsa swans
hasta same as *mudrā*
hauda an elaborate seat on elephant

jaṭā-mukuṭa a crown of matted hair
jñāna-mudrā preaching hand-gesture

kalaśa pot; a pot-shaped finial of a temple
kamaṇḍalu same as *kalaśa*, but often made in different shape
kānti-maṇḍala see, *bhā-maṇḍala*
kapāla skull (held by Śiva or Śakti)
kapāla-mālā garland of skulls
karaṇḍa-mukuṭa a long conical crown
kaśa whip
kaṭibandha waist-band
Kāyōtsarga Jina's standing posture with no bend in body and without hand gesture
khaḍga sword
khēṭaka shield
kiñchinunmilita-lōchana eyes slightly opened
kirīṭa-mukuṭa a variety of crown
kīrtimukha conventionalised face of a lion; literally meaning 'face of glory'
Koyilāḷgal a community of men; probably men who plucked arecanuts

lāñchhana cognizance; vehicle
liṅga Śiva in aniconic form
lōla pendant; dangling; a dance posture

mahārāja emperor
māhut elephant driver
malepa forest-dweller; hunter
makara-kuṇḍala crocodile-shaped ear ornament
mandara a car-like structure kept in or in front of a Jaina temple
mōdaka a sweet ball held by Gaṇēśa
mudrā hand gesture
mukkoḍe see, *chhattratraya*
mukuṭa crown
Mummuridaṇḍas members of an organisation

nāḍ a territorial division (in ancient and mediaeval India)
nāga-kuṇḍalas snake-shaped ear ornaments
nāga-nūpura snake-shaped ornament on the foot
Nakharas Nagaras; dwellers in town; merchants
navaraṅga the main hall in the temple; also called *nāṭyagēha*. In the Hoysaḷa temple, this hall adjoins the vestibule
nelevīḍu residence; camping-village
nṛitya-bhaṅgī dance posture
nūpura an ornament worn on foot

padma lotus
padmāsana a sitting posture intended for meditation or preaching in which the legs are either interlocked or allowed to lie one upon another
pañcha-kṛtyas five-activities
parivāra-dēvatās attendant deities or consorts
paryaṅkāsana a sitting posture, more or less like *padmāsana*
pāśa noose
pātāḷa-lōka nether world
pātra bowl
patra-kuṁbha a pot with flowers
phala fruit
pīṭha seat
prabhā same as *prabhāvalī*
prabhāvalī stela; same as *bhāmaṇḍala* or aureole
purāṇa legend
pustaka book

rājadhānī capital
ratna-kuṇḍalas circular gem-studded ear-ornaments
ṛṣi sage
rudrākṣa beads used for rosary

śakti see *dēvī*; goddess in a terrific form etc.
saṁhāra destruction
śaṅkha conch
śāsana inscription
śayana recumbent
seṭṭis from *Śrēṣṭhī*; merchants or men of wealth
sēvaka servant, attendant or soldier
siḍi-tale-kal a stone of springing heads; a memorial stone celebrating self-sacrifice
śikhara tower; a superstructure above the sanctum
śiras a circular ornament or hair-do at the back of a lady's head
Śivapura same as *agrahāra* but founded for Śaiva Brāhmaṇas
sruk-sruva sacrificial ladle, an attribute of Brahmā
sukhanāsi ante-chamber, adjoining the sanctum-cella; a small cella between the sanctum-cella and the *navaraṅga*. Term used by the Mysore Archaeological Department. It should be actually *śukanāsi*.
sukhāsana easy sitting posture, with one of the legs dangling from the *āsana*
svarga-hasta a hand gesture. The hand is normally raised to the level of the head and turned gracefully against the onlooker

tāluk subdivison of a District
Telligas a community of people; oil producers
tribhaṅga a standing posture with triple flexion in the body
tribhuvanamalla lord of three worlds (title)
trikūṭāchala a temple with three sanctums
triśūla trident

udarabandha band on the stomach

vāhana vehicle; cognizance
vajra thunderbolt
varada a hand gesture indicating gift
vasanta spring; a flower
vīṇā lute
Vīra-Baṇajjigas a community of people who were traders
vīragal hero-stone; a memorial stone
yajñōpavīta sacred chord worn across the body
vaijayantī a long and complicated garland reaching below the knee

yakṣa demi-god
yāḷi conventionalised sea-elephant
yōga contemplation
vyākhyāna-mudrā hand gesture indicating preaching

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(*dy* = dynasty; *g* = god; *k* = king; *kg* = kingdom; *lg* = language; *mt* = mountain; *off* = office; *p* = person (people); *pl* = place; *r* = river; *re* = religion; *rg* = region; *te* = temple; *tk* = tank).

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